

The lowdown on the
UK kids TV market **p44**

Nick tracks new
patterns in play **p65**

FirstTake delivers Hollywood
highlights thru 2013 **p87**



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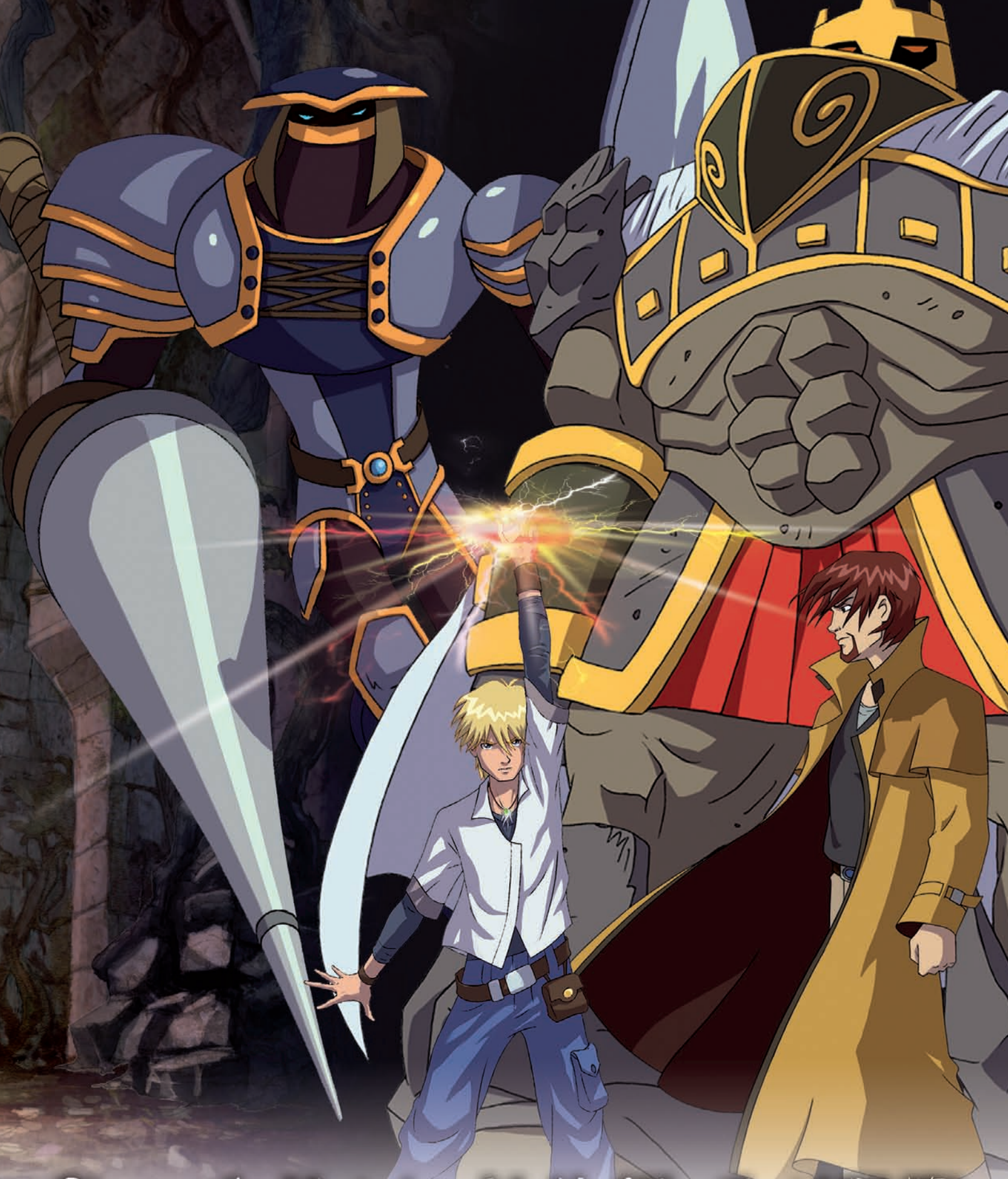
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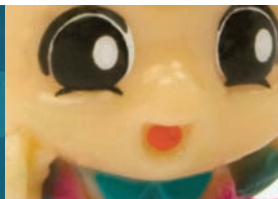
58 Aardman amps up *Canimals*' tween appeal



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82 Tiny collectibles have big impact on toy sales

Cover Our editorial cover features one of Spin Master's cute Zoobles—the wee toy that's tearing up the sales charts right now. International and event copies, meanwhile, sport an ad for Chorion's new CGI preschool series *The Octonauts*.

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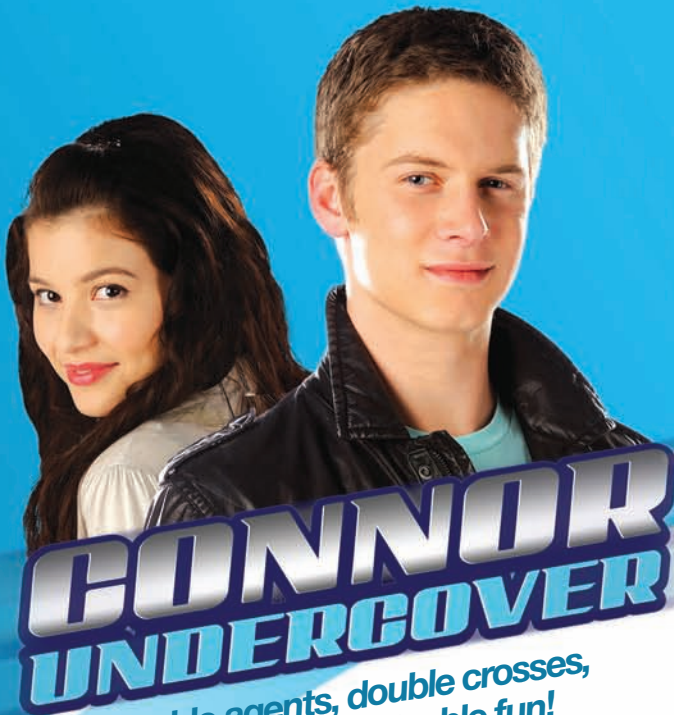
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Editorial

Turning the knob to 11

No, I'm not the secret fifth member of legendary mock rock band Spinal Tap, but who can argue with the appeal of turning the knob to 11? I may not have a super-charged amplifier on-hand to destroy your ear drums, although the hope is that *Kidscreen's* redesign—which you've no doubt noticed by now—will blow your minds...at least metaphorically.



For the first time in 10 years we've undertaken a complete reworking of the magazine's look and feel, along with reimagining our logo for the first time ever. The goal was to give the book a modern look infused with the playful sensibility you've come to expect from a brand built around the global children's entertainment industry.

Beyond the addition of more white space, larger images and crisp black display copy, we've also retooled the content a bit. Make no mistake: *Kidscreen* will maintain its unique cross-category

editorial coverage. However, with this issue we've amped up our focus on that all-important element—the personalities involved in making this industry what it is. At the front of the book, you'll find our new Moves section that concentrates on providing the need-to-know info on the individuals, companies and ideas that are pushing the business forward. This month, for example, we've got Nickelodeon president Cyma Zarghami talking about her career influences (p. 24) and a profile on rising Hasbro CP star Simon Waters (p.26).

You'll also notice an infusion of new regular features into our core sector coverage that highlight trends more explicitly and breaks down performance. In TV, for example, there's The Lay of The Land (p.44), which we're presenting in conjunction with global metrics firm Eurodata TV. The feature provides an overview of channel performance and market share in a different territory each issue. Our inaugural piece reveals some interesting facts on co-viewing and underscores the predominance of the terrestrial nets in the UK. Moving on to Consumer Products, market researcher NPD is supplying toy sales performance stats, while NowTrending—TheGoods (both p.63) delves deeper into the success of the hottest kids products. Kid Insight, meanwhile, continues to house Nickelodeon Kids & Family's Kaleidoscope (p. 65), and has taken on new kid-oriented research from Insight Kids and KidSay (both p. 66). Finally, Interactive's New Kid in Town will highlight up-and-coming digital startups (p. 72), while TechWatch keeps an eye on the latest "it" gadget poised to impact the kids space (p.70).

But wait, there's more! (I kid, this isn't an infomercial.) Seriously though, there's a bunch of other great stuff that I don't have room to mention here. Instead, I invite you to read, enjoy and discover, and I can't wait to get your feedback. Hopefully many of you will get the chance at Kidscreen Summit. If not, feel free to send an email my way!

Cheers,
Lana

P.S. I'd especially like to give a shout out to our Art Director Andrew Glowala, whose talent and infinite patience made this redesign possible. Thanks for turning up the good—dude, you rock.

kidscreen

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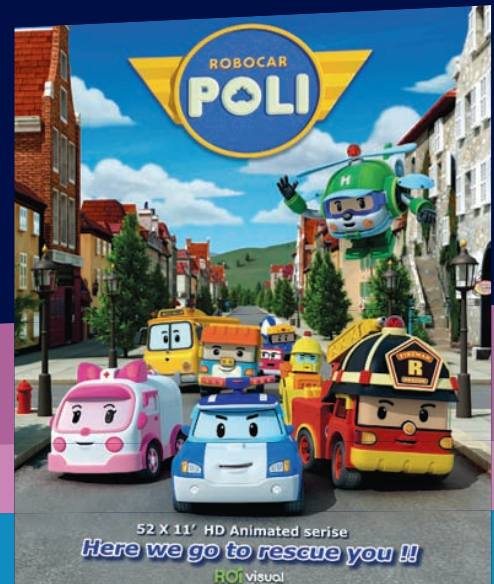
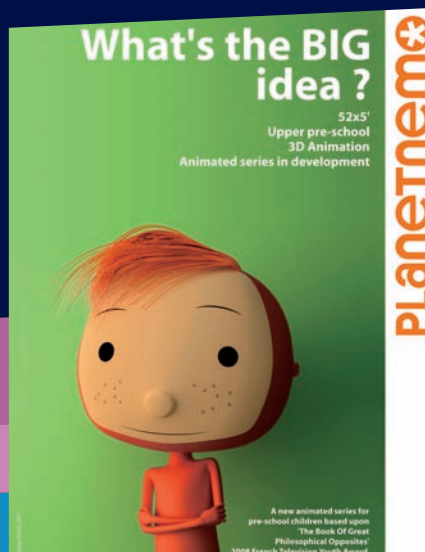
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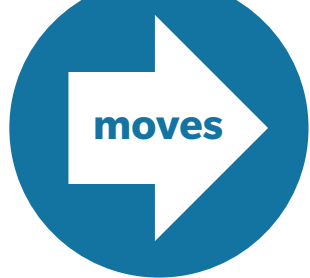
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The List

The top-five things on our radar this month

1

The last song

After a five-year run, Disney's trendsetting *Hannah Montana* donned her blonde wig for the final time on January 16. Drawing 6.2 million viewers, the series' finale scored Disney Channel's highest rating in that timeslot. Fear not. The net has lined up its next tween sensation. Shimmying into the gap is dance-centric *Shake It Up*, which bowed on November 7 and also scored 6.2 million viewers, according to Nielsen. Oh Mylie, we hardly knew you.



2 Game-changer

The much-anticipated glasses-free Nintendo 3DS portable gaming device hits retail in March—amidst criticism from watchdogs on its suitability for kids. Just like the Wii laid the groundwork for motion-based gaming, widespread adoption of the 3DS (US\$249 price tag and all) could very well help 3-D tech fulfill its hype-laden promise.



3 China crisis?

There was a lot more than toy orders coming out of Hong Kong Toy Fair last month. Namely rumors and more than a little fear swirling around US dollar depression, cost inflation, labor shortages and even the wholesale migration of toy manufacturing from China were making the rounds. Breath is baited as toycos and retailers wait and see how 2011 plays out.



4 Never-ending story

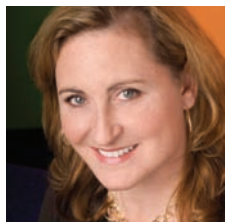
It looks like there's no stopping the growth of digital books, and a new wave of colorful pixelated picture books are starting to turn heads and sales. Notably, Barnes & Noble kid-friendly eReader the NookColor helped the US book retailer have its best holiday performance in more than a decade.



5 Steve's leave

What happens when the brains behind the single most culturally significant technology company in the world has to take a self-mandated backseat? Guess we'll all find out as Apple CEO and founder Steve Jobs embarked on a medical leave of absence of undetermined length in January.

➔ To keep up with the news as it happens, check out Kidscreen.com daily.



Cyma Zarghami started her career at Nickelodeon 26 years ago as a scheduling clerk. It wasn't until she became part of the programming team and discovered she had a real knack for reading the research and the competition that Zarghami determined she would "have some influence over the direction of the brand one day."

A programmer first and foremost

The gig President of the Nickelodeon/MTVN Kids & Family Group, overseeing the number-one US kids network that has a presence in 116 territories and some 329 million households around the globe.

Friday night lights Iranian-born Zarghami moved to North America with her family when she was quite young, spending grades one through three in Canada before eventually settling in New Jersey. Growing up, the TV shows that really stuck with her populated the classic early-'70s Friday night lineup—think *Brady Bunch*, *Love American Style* and *The Partridge Family*, tempered with a good dose of syndicated 1960s series *Gilligan's Island*. She really liked Gilligan's girl next door Mary Ann, but as a middle child with an older and younger sister, she most identified with the beleaguered Jan Brady.

School days While she enrolled in the University of Vermont with the intention of becoming a teacher, Zarghami switched plans mid-stream to "nothing" and ended up majoring in English. She knew she "wanted to be in media somewhere," but wasn't exactly clear on the details. Shortly after graduating, Zarghami got a job writing for a small business magazine in the university's hometown of Burlington, but Nickelodeon and the Big Apple came calling in 1985 and she never looked back.

Media 101 These days, as chief of a staff of hundreds, and the person steering the Nickelodeon brand, Zarghami's days are filled with meetings. She gets together weekly with Nick's core TV, CP and marketing teams, not to mention holding a deals meeting where all lines of business discuss what might be bubbling up, and pow-wows with outside partners like Sony Music that help keep those relationships tight. And it's arguable that no one knows Nick like Zarghami does. She's dedicated her entire career to the net, working her way up from scheduling clerk to the corner office, learning the business through the programming side—perhaps to the chagrin of the current team. "I think the jobs that are the hardest are the ones your boss actually did," she says. "So the guy who does programming has a lot of patience for me," she adds with a chuckle.

Into temptation Zarghami says during her climb up the corporate ladder—punctuated by the assumption of new job responsibilities every few years—she's only been tempted to leave the Nick fold once. When one of Nick's founding execs, Geraldine Laybourne, set up female-focused cable network Oxygen in 2000, Zarghami seriously considered following but the kidnet's relentlessly competitive nature and belief in providing entertainment to a fun audience whose "primary responsibility is to play" keeps her coming back for more. —Lana Castleman

Out of Office

Tales from the frequent fliers club



Jocelyn Hamilton

VP of original programming, kids, comedy and drama, Corus Entertainment

1. In my carry-on you'll find Scripts, scripts and more scripts.



2. My go-to gadget is iPad Scrabble—who knew Qi was a word?

3. On the fly I have learned how to get through security with packing tape and still avoid getting strip-searched.

4. My preferred traveling tune is anything from the Glee soundtracks.



5. The best in-flight food I ever had was the tiramisu on Swiss airline Baboo...to die for.

6. The best place to power-lunch abroad is anywhere in Italy.

7. Window or aisle? Definitely aisle so that you can get out faster if you crash-land.

The BIG idea Where's your next creative breakthrough coming from?



We've tapped best-selling author and journalist Steven Berlin Johnson as this year's KidScreen Summit keynote speaker. Drawing from his latest book, *Where Good Ideas Come From: The Natural History of Innovation*, he'll enlighten and entertain with a sweeping look at innovation through the ages. Johnson explains that groundbreaking ideas rarely come from a sudden stroke of inspiration, but rather are hunches that evolve over time and often collide with hunches hatched by others to become an idea that is greater than the sum of its parts. Join us at the session and learn how to nurturing and amalgamating the small ideas of many can foster creativity and innovation at your company.



Going global

Simon Waters puts Hasbro's lifestyle licensing on unified international track

Who Simon Waters, global SVP of licensing & publishing at Hasbro, who's just six months into the job.

You might recognize Waters from his days at Disney Consumer Products. During his time at the House of Mouse, Waters moved from a UK-based role, brokering DTR deals with the likes of ASDA and Tesco, into an international that eventually saw him head up the global franchise business for crown jewels Mickey Mouse and Winnie the Pooh.

Why take note? Over the past few years the upper ranks of Hasbro's outbound lifestyle licensing business has been in a bit of flux as the company shifts from toyco to overall branded-play powerhouse. Waters has been brought in to create cohesive global licensing strategies for key properties including Transformers, My Little Pony and Nerf, while launching new ones—Battleship, which is set for a big-screen treatment in 2012, is at the top of that list. It's worth recognizing that Hasbro's entertainment and licensing segment reported a none-too-shabby operating profit of US\$5.9 million in Q3 2010. (Year-end numbers had not been reported at press time.)

Down to business Since taking the reins last August, Waters has been busy assessing international operations and putting Hasbro personnel on the ground where it makes sense, for example, opening up an office recently in Spain, where the company had previously been repped by a licensing agent. In addition, he's formulated a strategy that revolves around amping up the brands' reach, relevance, experience and connections. In hard terms, that means putting products designed for untapped demos into new retail channels and driving cross-category statements at retail with a focus on making properties 365-day-a-year propositions, rather than being continually reliant on fresh entertainment. Waters points to a recent program with Scrabble as an example. His team was able to leverage the classic board game's appeal into an adult-targeted housewares program with Pottery Barn last fall, in which the US specialty retailer sold items like themed wine glass charms and placemats that resembled the iconic letter tiles. Similarly he helped land a first-time deal with hip apparel retailer Fcuk for Transformers t-shirts.

Next up As Hasbro JV The Hub continues to ramp up, Waters will be focusing on girl brands My Little Pony and Littlest Pet Shop. Iconic 1970s fashion doll Blythe, for example, is joining the Littlest Pet Shop cast of animals, and Waters believes she should give a trendy boost to the brand's softlines program. He's also "open to looking at doing deals differently" to forge more long-term strategic relationships with licensees, including portfolio-wide deals. —Lana Castleman



Cartoon

By Jim Benton



"And make sure you break your toys every six months or so. The entire world economy seems to depend on replacing these."

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The charity has helped distribute goods worth US\$230 million to children in need

For companies in search of ways to make something other than garbage out of old inventory, Kids in Distressed Situations (K.I.D.S.) has a solution. The US-based charity has been helping disadvantaged children for 25 years with excess inventories belonging to brand owners and manufacturers.

To date, the organization has distributed more than US\$50 million worth of new toys and games, new books valued at US\$50 million, roughly US\$30 million worth of new plush animals/dolls and, in the last five years, DVDs and CDs totalling US\$100 million in value. The latter category's numbers have been propelled by licensed characters and images from companies and brands like Walt Disney Studios Home Entertainment, The Wiggles and The Juno Company.

In extending its ability to help needy children, the organization is looking to retain ongoing support from licensors and licensees willing to donate goods from expired agreements and excess inventory—as opposed to wastefully pitching out the products. To boot, K.I.D.S. picks up items and delivers them to the appropriate recipients.

Online product donation forms can be found at KIDSDonations.org and K.I.D.S. president Janice Weinman and VP Chris Blake are attending KidScreen Summit on February 17th to answer any questions. Those interested in meeting up or donating in general can drop Blake a message at 917-517-5491 or cblake@kidsdonations.org.

—Wendy Goldman Getzler

3 Things You don't know about...



Jay Foreman President and CEO, The Bridge Direct

1. While I grew up in North Jersey, I was born in Pittsburgh. I guess I'm just a mid-western boy. Not!
2. I started my career in the kids entertainment industry working on the boardwalk at the Jersey shore and at Italian street festivals around New York City.
3. My first real job in the toy industry involved loading trucks and selling for a toy factory in Brooklyn called Fable Toys.



Dreamfarm's Agatha Mystery joins Atlantyca

Atlantyca acquires pubco Dreamfarm

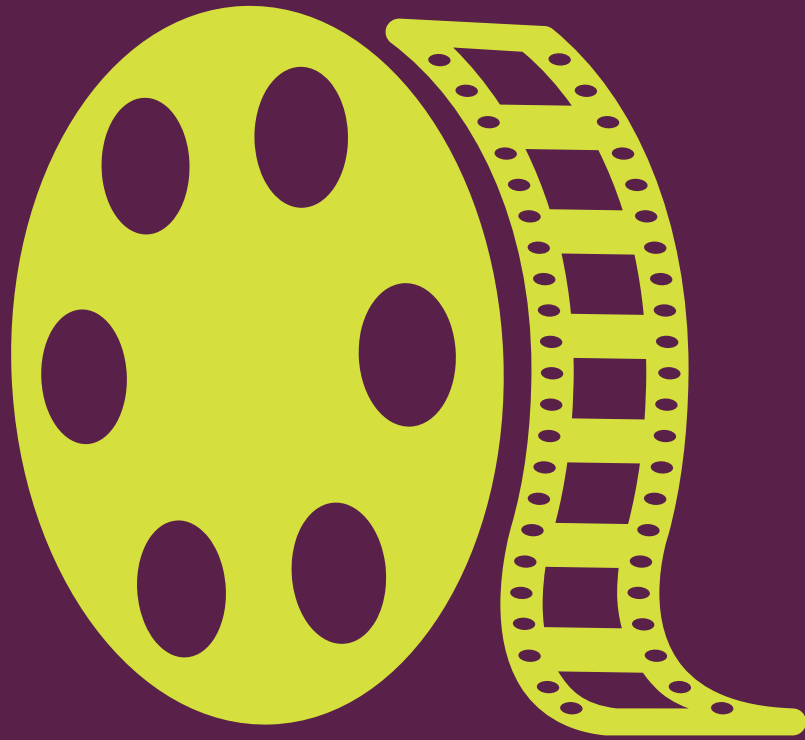
The house of Geronimo Stilton, Atlantyca Entertainment, has acquired the majority share of children's book producer Dreamfarm. Both are based in Milan. The deal establishes Atlantyca Dreamfarm as a new business entity within the company that will produce properties from Dreamfarm's portfolio and potentially acquire additional projects.

The deal will allow Atlantyca to produce and develop more new properties, and it's especially interested in creating 360-degree IPs that stem from a solid publishing base.

The deal pairs Atlantyca chairman Pietro Marietti, who also founded Italian publisher Edizioni Piemme, with Dreamfarm owner Marcella Drago. Author Pierdomenico Baccalario now serves as publisher-in-chief at Atlantyca and is charged with developing concepts for children's book series to be exploited by the company and international publishers through Atlantyca's foreign rights sales department. Marietti, Baccalario, Drago and Atlantyca CEO Claudia Mazzucco have a long-established collaborative relationship that began when they worked together at Edizioni Piemme, where the *Geronimo Stilton*, *Ulysses Moore* and *Milla & Sugar* series were originally developed.

Book properties Dreamfarm brings to the new entity include *Leila Blue* and *Klinkus Bark*, both published by Mondadori; *Mysteries down Voltaire Alley* and *Will Moogley's Ghost Agency*, published by Edizioni Piemme; and *Agatha Mystery*, published by Italian giant DeAgostini. —Kate Calder

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content creation community

*Source: Global Animation Industry: Strategies, Trends and Opportunities –2009, Animation Age Ghetto –www.tvtropes.com.

There's been a little bit of moving and shaking going on at the L.A. HQ of Disney Channels Worldwide. Taking over for Tracy McAndrew, who joined sisterco Marvel last fall, is **Karen Miller [A]**. Bringing with her a wealth of production experience from Warner Bros. and most recently Altantya Entertainment, Miller is DCW's new director of acquisitions and

Disney Junior, putting his 20 years of production experience gained through stints at Murray Hill 5 Productions, Nickelodeon and Sony Pictures Family Entertainment to work. And finally, after five years with the org, **Robin Agranoff** has been bumped up from executive director of programming planning, scheduling and acquisitions to VP of programming. The

the MTV-branded channels currently on-air in both countries, including Nick and Nick Jr. Speaking of which, ably filling the shoes of Deirdre Brennan, who hopped over to BBC Worldwide last year, is **Hugh Baldwin [B]**. He's adding programming and acquisitions to his current digital duties as he takes on the role of director of television and digital content for

the proverbial building, retiring from 4Kids Entertainment in early January.

Also on his way out is **Neil Friedman**. The president of Mattel Brands will be leaving the toy giant in March. Meanwhile, **Bryan Stockton [D]** takes over day-to-day operations in the newly created position of COO for Mattel.

Over at Cartoon Network Enterprises, chief Christina

licensing side and Yoder—who's been CNE's director of hardlines since 2006, doing a great job with the Ben 10 toy program—is just the guy for the post.

At Chorion's New York office, after a number of licensing exec arrivals and departures over the last two years (the last being the February 2010 appointment of **Tamra Knepper**, who

people



co-productions. She's making her big industry debut in the new post at KidScreen Summit, taking part in our Speed Pitching session. And Disney preschool maven Nancy Kanter is getting some help in the lead-up to the full channel launch of Disney Junior in 2012. **Joe D'Ambrosia** has been named VP of programming for the new broadcast brand. He'll be working with Kanter on scheduling and program development for

new post puts Agranoff in charge of program planning for Disney Channel US, the Disney Junior block and ABC Kids.

Moving to the broadcaster scene on the other side of the world, MTVN Australia made two key appointments last month. **Katrina Southon** moves up to SVP and MD at MTVN Australia & New Zealand from her post as VP & GM of Nick Australia. She assumes oversight of all

Nickelodeon Australia and New Zealand. The move also marks the net's plans to take a single-minded approach to content across all platforms.

As we head into consumer products season (i.e. Toy Fair and Licensing Show), licensees and licensors are busy shuffling the exec decks. And it's truly the end of an era. **Al Kahn [C]**, industry legend and the man behind the Cabbage Patch, Pokémon and Yu-Gi-Oh! crazes, has left

Miller might be able catch a bit of a breather with her promotion of **Peter Yoder [E]** to VP of consumer products for North America. Who are we kidding? With Miller's dual appointment in late 2009 as head of CNE and Sports Marketing for Turner, she's as busy as ever, delving deeper into the sports line of business. CNE needed a strong second-in-command on the

quickly moved to Peanuts Worldwide in October and is now heading up her own consulting firm), **Bob Traub** returns to the fold. He's heading up US consumer products as SVP of licensing for the Americas. Joining him are new VP of toys and games licensing **Joan Grasso** and **Lindsay Martinez**, as new VP of brand management and marketing.

➔ For more People Moves, head over to kidscreen.com/category/people-moves

On the circuit

Notes for the industry travel diary



At the risk of tooting our own horn, KidScreen's inaugural one-day iKids conference taking place at the New York Hilton should definitely be worth a look for anyone involved in or contemplating diving into the apps space. Along with proprietary research on how kids use iPads and apps around the globe from Gary Pope at Kids Industries, the developer behind Angry Birds will delve into its success. An Apps Showdown that pits the hottest digital ditties in the field against each other in a juried face-off caps off the event!

Feb. 15 iKids, New York www.ikids/kidscreen.com



Yep, this is a plug for the 12th-annual KidScreen Summit. But honestly, even if we didn't work here, we'd be going. Along with a spacious meeting lounge kitted out by sponsor Nickelodeon, the session agenda is jam-packed with great content, including a keynote address from renowned creative scholar Steven Johnson.

Feb. 15 to 18 KidScreen Summit, New York www.summit.kidscreen.com



If you want to get a read on current trends in kids publishing, or can make only one trip to scout out your next book adaptation, the Bologna Children's Book Fair is the place to be. The event offers spotlights on up-and-coming illustrators and authors and access to the who's who of kids publishing. At the same time, property owners can get a look at the Italian consumer products market at the Bologna Licensing Trade Fair, taking place simultaneously in the same venue.

March 28 to 30 Bologna Children's Book Fair/Bologna Licensing Trade Fair, Bologna, Italy www.bookfair.bolognafiere.it

➔ A full listing of Industry Events is available at kidscreen.com/events



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Feeling smart

Shows that teach emotional intelligence are on the minds of preschool broadcasters

BY KATE CALDER



Tilly and Friends teaches little ones how to resolve conflicts

Tune into any preschool block in most countries and you'll see series after series aimed at teaching numeracy, literacy and life sciences to the five-and-under crowd. Undoubtedly programming steeped in academic curriculum helps teach young children the core skills they need to succeed in the classroom, but broadcasters are increasingly balancing their skeds with content that skips the three Rs altogether. Instead, this new wave of socio-emotional content is focused on cultivating critical-thinking skills among wee viewers.

Anarchy in the UK?

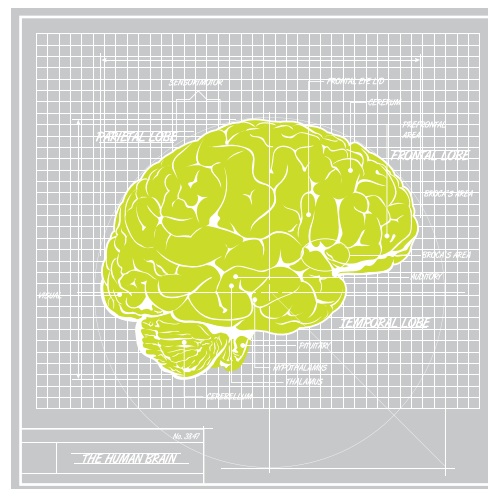
CBeebies head of production, animation and acquisitions Alison Stewart says the growing demand for this type of programming is being driven in the UK by the country's early-years educational initiative in which teachers role-play and ask kids open-ended questions that encourage them to share their thoughts and think for themselves. Part of the program's mandate is to go beyond lessons that teach specific knowledge of numbers and introduce broad-based critical-thinking skills.

"The idea is that if children get a little more teaching along those lines, it gives them more inquiring minds as they grow up," says Stewart. She also points to a growing appreciation for engendering the notion of community in society, which has led to the creation of TV programming that gets children to think about each other, work together and share.

"There is some beautiful content coming through that is all based on diverse communities learning to live together," says Stewart. Fitting the bill is CBeebies' new 2012 show *Tilly and Friends* (Walker Books/Jam Media) that's based on a series of children's books about a little girl and her six animal pals who



In CBeebies' *Mr. Bloom's Nursery*, kids learn to grow and nurture a garden while taking care of baby veggie puppets that need their help



The mind of a preschooler

"If you want to understand a child's IQ or intellectual capacity, it's best to look at how they cope emotionally," says Jacqueline Harding, former BBC education editor and current director of London-based research and consulting firm, Tomorrow's Child.

Harding explains that the brain's limbic system, which regulates functions like emotion, behavior and long-term memory, develops hand-in-hand with the brain's executive functions that help us plan, evaluate and make decisions. So early emotional experiences actually become embedded in the architecture of the brain, says Harding, meaning the emotional state of young children directly influences how they learn.

"Brain development from infancy to age five is so rapid that it's the time to talk about early experiences and cognitive development, particularly in relation to media," says Harding. She argues that the way children react to TV characters mirrors the way they react to people in real life. So when helping to develop preschool shows, she takes a close look at what the characters are saying to the child and how they reflect that child's stage in life. (Reflecting a preschooler's sense of humor, for example, involves depicting a bit of overall slapstick silliness.)

Harding says showing children versions of themselves on-screen is the starting point for teaching them how to cope with more complex emotions like jealousy and disappointment, and how to recover from failure and try again. This level of emotional intellect, says Harding, is what translates into positive dispositions for learning academic concepts like numbers and words.

"Healthy development depends on the quality and reliability of a young child's relationship with important people in their life," says Harding. "If we can mirror that on-screen and manage it in a safe way, we are doing children such a favor." —Kate Calder

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all live together in a cozy yellow house. Every once in a while a problem bubbles up and the roommates must collectively find a way to overcome it, such as when Pru the hen's lipstick goes missing.

"Children get upset if somebody takes their stuff, and Tilly finds a way of putting them all back together at the end," says Stewart. "It really models preschool behavior in a sweet and simple way."

Child development expert, consultant and former BBC education editor Jacqueline Harding, who's involved in developing the series, says the show promotes social and emotional competence by helping children make sense of their world and their friendships. Harding explains that young kids are naturally very ego-centric and understand the world only from their point of view, so that perspective has to be safely established before exploring other emotions.

"It's actually different aspects of Tilly's mind and personality that are reflected in each one of the characters she encounters," says Harding. "Every child sees themselves through her world of emotional highs and lows."

The channel also debuted *Mr. Bloom's Nursery* this month, an original Beeb live-action series that features a gardener who shows a group of kids how to grow and care for plants and vegetables. In the second half of each episode, the children move from the field to the nursery shed, where

they find a group of baby vegetable puppets that need their help to resolve an issue that's, er, cropped up. "It's all based on nurturing and care of your environment and care of younger things," says Stewart.

Disney Junior gets social

The demand for emotionally focused content isn't exclusive to the UK. After conducting intensive market research with parents and teachers, new preschool channel Disney Junior,

"We found that...emotional learning and the well-being of their children is top of mind for parents."

Nancy Kanter, Disney Channels Worldwide

launching internationally in 2011 and in the US in 2012, is positioning itself around programming that imparts emotional skills. Besides regularly monitoring mommy blogs, Playhouse Disney Worldwide SVP Nancy Kanter says the company carried out research over a six-month period between 2008 and 2009 that included a mix of in-home ethnographies, focus groups, in-depth parent/child interviews and online surveys involving more than 2,200 parents.

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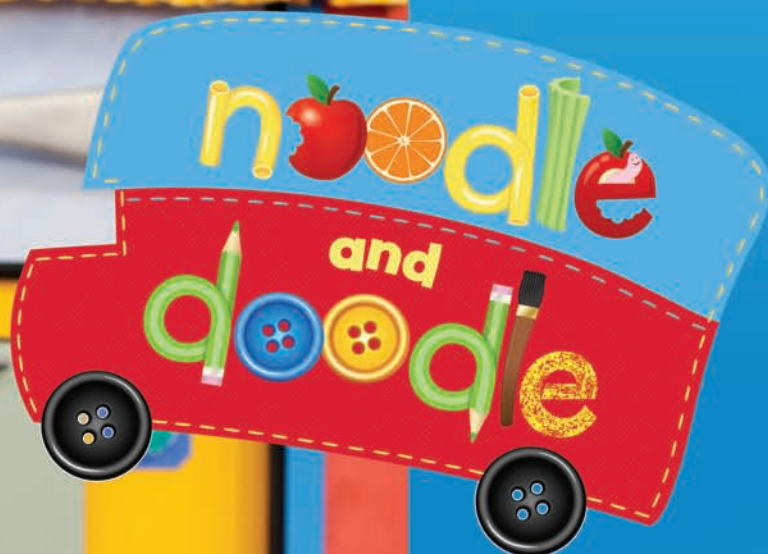


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"We found that, inspired by a reflection of the world we live in today, the social and emotional learning and well-being of their children is top of mind," says Kanter. Parents and caregivers who took part in the research said they wanted their children to be confident, a good friend, part of a group and have the self-confidence to ask questions.

Though social development has always been part of the House of Mouse's preschool offerings, Kanter says Disney Junior now has a stronger mandate to create richness in social skills, which it is doing through classic storytelling.

"There has been a huge emphasis on academic curriculum, and if you look at shows for preschoolers over the last two years, good storytelling has actually receded a bit in favor of some of these elements," says Kanter. Watching how a character handles a problem, deals with conflict, uses his or her moral compass, and differentiates between good and bad are key storytelling elements Kanter says are built in to the preschool channel's new original series, *Jake and the Never Land Pirates*. A strong adventurous narrative sees Jake and his crew using teamwork to battle with Captain Hook for the stolen treasure. However, Kanter explains that the series has a strong focus on the emotional, personal side of conflict resolution. "We address what you do when someone is a little mean and misguided, and show that you need to have a certain amount of empathy and generosity."



Jake and the Never Land Pirates uses strong storytelling to teach empathy

The channel has also picked up *Doc McStuffins* from Dublin, Ireland-based Brown Bag Films. The CGI series features a six-year-old girl nicknamed Doc who communicates with and heals stuffed animals in her backyard clinic. "There's an element of fantasy and storytelling that will resonate with kids," says Kanter. And besides softening kids up for those scary doctor's visits, Doc is a nurturer who can't help but care for those around her. 

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The new black and white

Cartoon Network revamps on-air identity, programming mix

The challenge Faced with an ever-competitive broadcast scene and tight ratings race for its core six to 11 demo, Cartoon Network US undertook a whole-scale refresh of its on-air branding and a programming shuffle in Q3 2010.

The plan On-air, CN's signature checkerboard made a triumphant return, and the nostalgic visual refresh was just one element of the initiative that focused on introducing new programming genres to its core viewers. A multiplatform tie-in strategy and interactive interstitials laced with pop-culture references were also key.

The programming To start, Cartoon concentrated on its bread-and-butter programming—animated series—by highlighting comedy on Mondays (led by *Adventure Time* and *MAD*) and action on Fridays, which saw new boys toon *Generator Rex* joining top performers *Ben 10* and *Star Wars: The Clone Wars* on the sked.

Beyond that, the net switched things up by adding live action to the mix, but was careful to stay true to its animation tradition by sticking to shows that were high on boy-skewing comedy, fast-paced action and toon-inspired brands. On Wednesday nights, for example, quirky Japanese game show-inspired *Hole in the Wall* joined the sked with *Dude What Would Happen* and *Destroy Build Destroy*, both of which have been renewed. CN is also carving out time for live-action TV movies—*Scooby-Doo Curse of the Lake Monster* made a victory lap in 2010 and *Never Fail*, announced at last year's upfront, will debut this year.

Game on Competing for boys (and dads) also meant CN had to find its legs in the sports arena. The net is currently promoting *Hall of Game*, its first-ever live sports award show,

scheduled to bow on February 21. Also on-deck is the latest edition of *My Dad's a Pro*, which will feature Atlanta Falcons wide receiver Frank Gonzalez. Additionally, *Run It Back Sunday* is a shortened version of NBA games infused with pop-ups and other sports trivia tidbits for a Cartoon Network flavor.

"We're really looking for those opportunities where we can bring pop culture into the conversation that we have with our audience," says Brenda Freeman, CMO for Turner Animation. So fun pop culture facts and wacky animal graphics pop up in the middle of several shows throughout the week, sometimes prompting the audience to go online and vote on things.

The marketing No millennial expansion plan would be complete without a multiplatform strategy, and Cartoon Network's marketing team has also worked on connecting the audience with its brands through several touch-points. Programming events like the *Ben 10* 10-10-10 promotion held on October 10, 2010, for example, drove viewers to move back and forth between the TV series and its online component. Kids were prompted to enter codes online that appeared during the on-air *Ben 10* marathon in order to win prizes, and it also coincided with a live event held at New York Comic-Con. And in August, the net launched a separate online gaming initiative attached to dozens of its online games, in which players earn badges for gameplay achievements to display on their online profiles. So far, more than more than two million badges have been awarded.

Next moves Stuart Snyder, Turner Animation's president and COO, says the channel will be on the lookout for more live-action fare that resonates with its boy-centric audience. He adds that the net will be making pilots of half-hour comedies in the months to come. And finding great animated comedies that exude a current and fresh attitude and that appeal to boys will continue to be a focus. —Kate Calder

CHECK it CN's new look



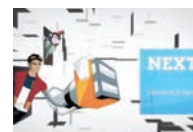
Re-imagined

Cartoon's new snappy tagline, CHECK it, coincides with its new look—a re-imagined treatment of its checkerboard design that combines basic shapes such as dots, squares and grids with new dimension, color and movement.



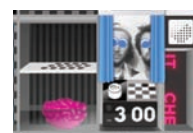
Connecting

The checkerboard connects and frames the growing slate of programming from animation to live action. By day it appears colorful and playful. And as the channel moves to the evening sked, it features a darker palette.



Adding color

The checkerboard is built on black and white, with cyan, magenta and yellow used as complementary colors to give a light and bright look to daytime airspace.



Telling time

Dayparts have opening segments featuring a dashboard and a clock to mark the transition from the previous block.



Cue the weird animals!

This eagle is one of the net's mixed-up animal graphics that run daily during the afternoon and prompt kids to go online and give the creatures of dubious origin the thumbs up or down.

A vibrant cartoon illustration featuring five main characters from the animated series Kaeloo. In the top left, a large green monster with a wide, toothy grin and a single black eyebrow looks down. To its right, a yellow, worm-like character with large blue eyes and a stitched body looks on. In the center, a green frog-like character with large white eyes and a wide smile is the focal point. To its right, an orange cat-like character with a mischievous grin and a single black eyebrow is shown. In the bottom left, a small red insect-like character with large white eyes is visible. The background is a bright blue sky with white clouds. The text 'LET'S PLAY....' is in the top left, 'KAELOO' is in large stylized letters at the bottom, and 'Season 2 coming soon!' is below it. At the very bottom, there is promotional text and the Newen Distribution logo.

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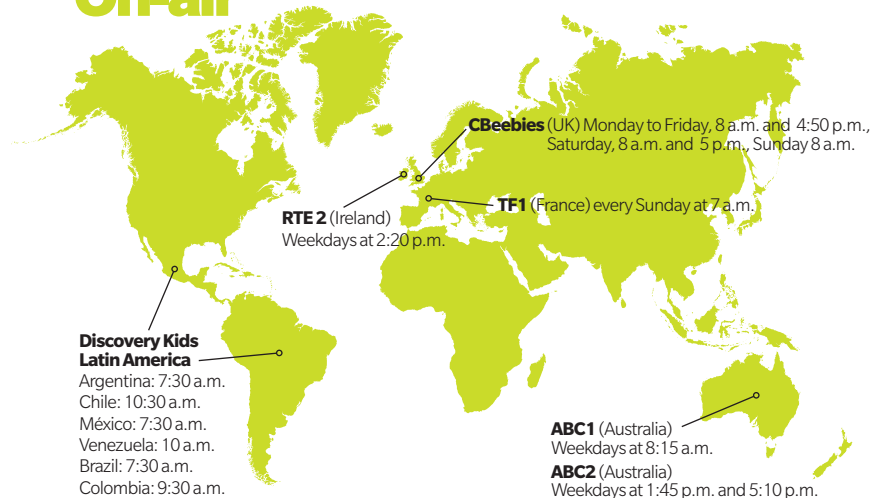
Chorion's new preschool series sets sail on international waters



With almost four months' air time under its belt on CBeebies in the UK and Discovery Kids across Latin America, *The Octonauts* is moving into its second round of territory rollouts while its owner Chorion prepares to introduce the brand to the toy aisle.

The 52 x 11-minute CGI series for kids three to six, animated by Dublin, Ireland-based Brown Bag Films, is about an adorable team of undersea explorers born from a pre-existing book series. Set against a pastel palette, the critters—including a valiant polar bear, daredevil kitten and big-hearted penguin—embark on missions to explore, rescue and protect the fragile underwater environment.

On-air



Recently announced broadcast partners

Yoopa (Canada), Disney Channel (Japan), RTP (Portugal), MNet (South Africa), Truevisions (Thailand)

So far so good In December the series was already rating as the number-one show among boys four to six and number two among all kids two to six on CBeebies, according to Chorion EVP of global licensing and sales Steve Cipolla.

"All territories watch what the rest are doing," says Cipolla. "When we're negotiating an opportunity to open up new markets, just the fact that it's doing well in the UK and in Latin America is a strong indicator to a lot of international markets that it's a hit."

Cipolla adds that negotiations over scheduling are largely at the discretion of the broadcasters. CBeebies, for example, strips the show from Monday to Friday, and Discovery Kids Latin America airs the series every weekday morning. France's TF1, however, has soft-launched the series through a Sunday morning slot. "TF1 will do that for a period of time and then see how it rates and build from there," says Cipolla.

Territory tactics Cipolla says CBeebies put a lot of resources behind launching the series, including a huge on-air, tune-in campaign and highlighting *The Octonauts* as a major property on its free online iPlayer service, where it has become the most popular kids program. The Discovery Kids launch, which spanned several different markets in Latin America, relied on more regionalized efforts. And Cipolla says Chorion followed the broadcaster's lead and expertise in marketing to those territories. For example, Discovery generated localized outdoor advertising, which Cipolla says is unique to Latin America in driving audience awareness.

Hands on For its part, Chorion educates broadcast partners about special themed episodes and provides content calendars to help create tentpole events. "We can work strategically with them to see the year ahead so they can tap different episodes for any season or holiday," says Cipolla. The company has also created an immersive online experience designed to live within broadcasters' sites that includes games and activities as well as a card-collecting component and personalization features.

Keeping close tabs on the fickle mommy blog scene is another priority for Chorion. So far Cipolla's seen good reviews of the show and signs of viewer engagement like homemade Octonauts products and YouTube clips featuring kids singing *The Octonauts'* theme song cropping up online. Another nice surprise has been that dads as well as moms are chatting about the show. Though it's early to really put that anecdotal feedback to use, he foresees the comments and emerging play patterns helping to shape Chorion's plans for future content programming and products.

Next moves Besides broadcast sales, Chorion is in the throes of prepping the rollout of Octonauts merchandise. Master toy partner Fisher-Price is developing a line for this fall that will feature boy-targeted Octonauts vehicles as well as the Octopad home base. Additionally, a publishing deal with Simon & Schuster in the UK will see the TV tie-in books roll out this year. —Kate Calder

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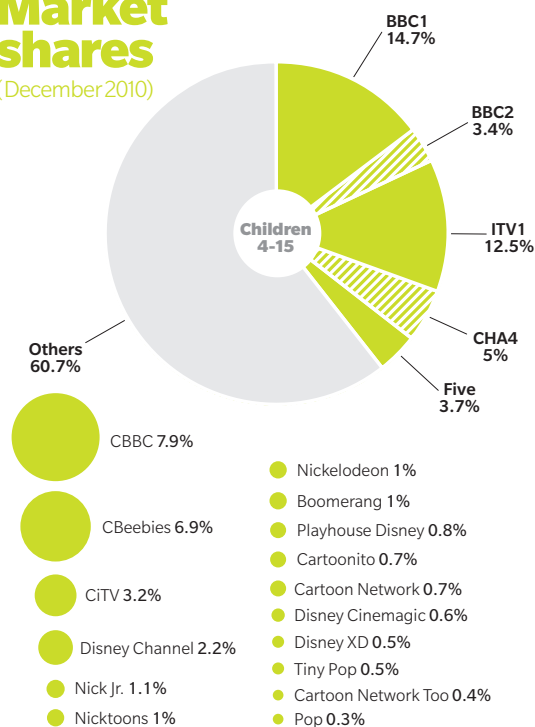
Terrestrial is tops in the UK

It's the most competitive kids TV market in the world. Ironically, Britain's children are watching more adult-targeted content with their parents than you might think.

Terrestrial channels BBC1 and ITV1 dominated the UK broadcast scene as the channels most watched by the territory's more than 8.5 million kids ages four to 15, according to viewing shares for December 2010 released by EurodataTV Worldwide. Of the 16 dedicated children's channels that make up 28.8% of broadcast genres in the UK, only two

Market shares

(December 2010)



EurodataTV Worldwide is a French company specializing in TV audience ratings research and market intelligence that offers TV data as well as expertise and insight into the performance of TV shows in more than 90 countries. Ratings information is provided directly by research institutes in each country, which, like Eurodata's parent company, Médiamétrie, measure daily television audience ratings. For more information, contact deputy sales director **Joanna Szybist** (jszybist@eurodatatv.com, 33-1-47-58-9434).



CBBC's *The Sarah Jane Adventures* is one children's series that really resonates with UK kids

channels rival the shares of the terrestrial channels, and both CBBC and CBeebies (coming in at 7.9% and 6.9% respectively) are the digital offshoots of the Beeb. The rest, which include Disney, Nickelodeon and Cartoon Network, all scored less than Five's 3.7% marketshare in kid viewers.

Johanna Karsenty, media consultant at Eurodata, says a couple of factors explain the dominance of the UK's terrestrial channels, which include all genres of programming, over their kid-specific digital counterparts. For one, kids gravitate to the multi-genre shows their parents and older siblings are watching—think live sporting events, movies and adult reality series that happen to be on the terrestrial channels. Secondly, top-performing digital channels CBBC and CBeebies go off the air at 7 p.m., giving kids further reason to join their parents on the couch in the evening hours.

On BBC1, the territory's top-watched multi-genre shows among kids and tweens were *Eastenders* and feature film presentations of *Prince Caspian* and *Shrek the Third*. And on ITV1, the best-performing shows among kids and tweens, all genres combined, were *The X Factor*, *I'm a Celebrity-Get Me Out of Here!* and *Coronation Street*. As far as watching kids fare, BBC1's best-performing children's shows in this time period were *Shrek the Halls*, *The Gruffalo*, *The Wrong Trousers* and *A Close Shave*. On Five, preschool series *Peppa Pig* and *Fifi and the Flowertots* reigned supreme, while *The Simpsons* dominated on Channel 4.

On CBeebies, December's top programs were seasonal special *CBeebies Pantomime: Oh Yes It Is!* and animated game show *Gigglebiz*. While on CBBC, *Horrible Histories*, *The Sarah Jane Adventures*, *Hole in the Wall* and *Total Wipeout* earned the top honors with its kid viewers.

Karsenty also explains that movie events, which families sit down to watch together during the holiday season, gave general terrestrial channels a slight spike in popularity in December. BBC1's 14.7% December marketshare among kids four to 15 was up from 12% in January 2010. The same was true for ITV, which scored 12.5% in December, compared to 11.3% in January 2010. —Kate Calder

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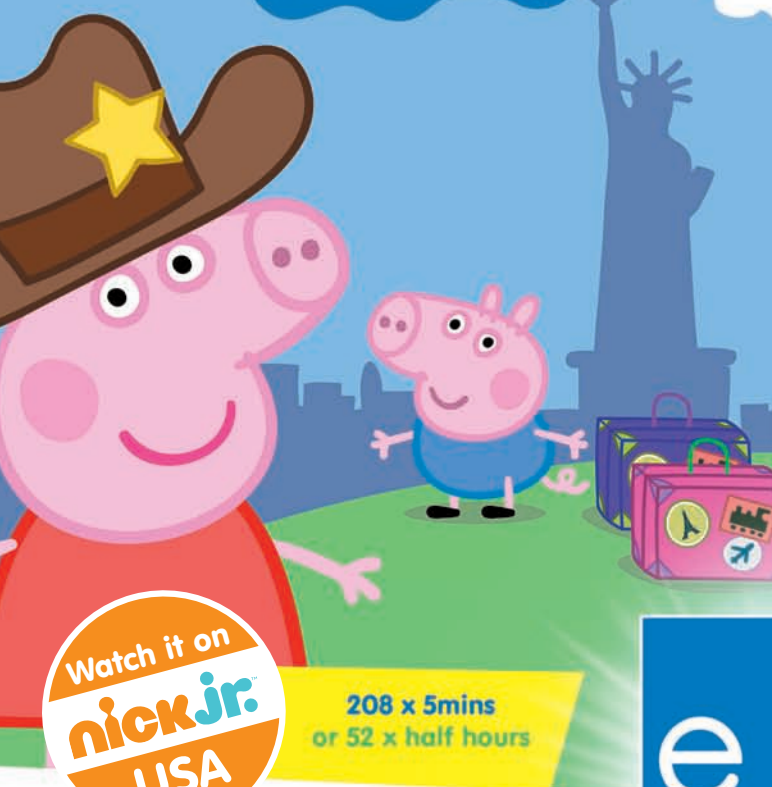
Format: 26 x five minutes

Budget: US\$1.3 million for the series
(Sony Creative Products 40%, Misseri Studio 20%)

Status: In development with all storylines written and a projected delivery date of September 2012. Misseri is looking for a broadcaster or co-production partner to complete financing.

Mofy Welcome to a fluffy and enchanting world, where everything, including the Moon, is made of soft cotton wool. Mofy herself is a shy rabbit that lives in a cotton ball and travels across plush mountains, plains and woodlands on various adventures with her best friend, a cuddly musical frog named Kerry. Inspired by a bestselling line of Japanese books and consumer products, *Mofy* is a co-production between Sony Creative Products in Japan and Florence, Italy-based Misseri Studio, which created a stop-motion animation technique that uses puffs of real cotton to bring the world to life. Misseri then developed a highly cute and tactile design to appeal to young viewers and has written scripts focused on Mofy learning about her own emotions and feelings through gentle everyday life lessons.

Peppa Pig



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or 26 x half hours

Preschool



Quick Quack Duck! The brightly colored, layered world of paper cutout plants and animals illustrates this series, in which seven-year-old Remi and his devoted companion, a curious duck named Quack, explore their pop-up book environment. The always curious Quack pulls, lifts and folds the various arrows, tabs and flaps he comes across. In one instance he flips up a lily pad to discover a frog; in another, he pulls a tab that catapults him into the pond. In this paper-play universe, caterpillars also have accordion-like bodies, while a bevy of chickens falls flat on top of one another like dominoes. Simple enlightening facts about nature and animals are woven into each ep, and as their plots unfold, the two main characters learn to make choices about which tabs and flaps to pull, as well as the value of friendship. Inspired by an award-winning 2008 short, *The Happy Duckling*, the series is a collaboration between London-based The Foundation, part of the Zodiac Media Group, and Tel Aviv, Israel-based QQD Ltd. and its sister animation studio Primus Design Group.

Style: CGI

Format: 52 x 11 minutes

Budget: US\$9.5 million

Status: The Foundation is in preliminary discussions with broadcasters and would like to bring another animation studio on-board. It is aiming to get the series greenlit by mid-2011 and delivered sometime in 2013.

Now Trending Media

What's bubbling up in kid content culture



Hatsune Miku

Hatsune Miku is not only one of Japan's biggest pop stars, she's also a toon. The virtual idol is, in fact, a singing synthesizer application that emits vocals to accompany pre-programmed lyrics and melodies. The app from Crypton Future Media includes dedicated software that allows users to create their own Hatsune Miku animation. First released in 2007, Hatsune Miku has made it to the big time thanks to the internet and YouTube fan vids, and "she" is now registering in recently Western kid culture. For one, Hatsune was referenced in an ep of Disney's *Phineas and Ferb*.

TV's still got it

Though digitally savvy US tweens continue to spend more time online, they still have a special place set aside for TV as their top media outlet. According to New York-based Harris

Interactive's YouthPulse 2010 year-end report, eight- to 12-year-olds still spend an average of 2.4 hours a day watching TV. The report also reveals that 59% of tweens and 63% of 13- to 15-year-olds in the US have a TV in their bedroom.



UK kids dig military drama

Combat Kids, a three x half-hour live-action drama about kids on an army base who have to deal with their parents leaving to fight abroad, proved to be a top performer on the UK's highest-rating kids channel, CBBC. Stats collected by Infosys/

BARB rank the series as the number-one program for kids across all times on terrestrial channels in December 2010, and across all times, period, between January and December 2010. Produced by Liverpool-based Lime Pictures, the series was part of CBBC's special three-week Kids and Conflict programming stunt, which set out to examine how kids are affected by war.

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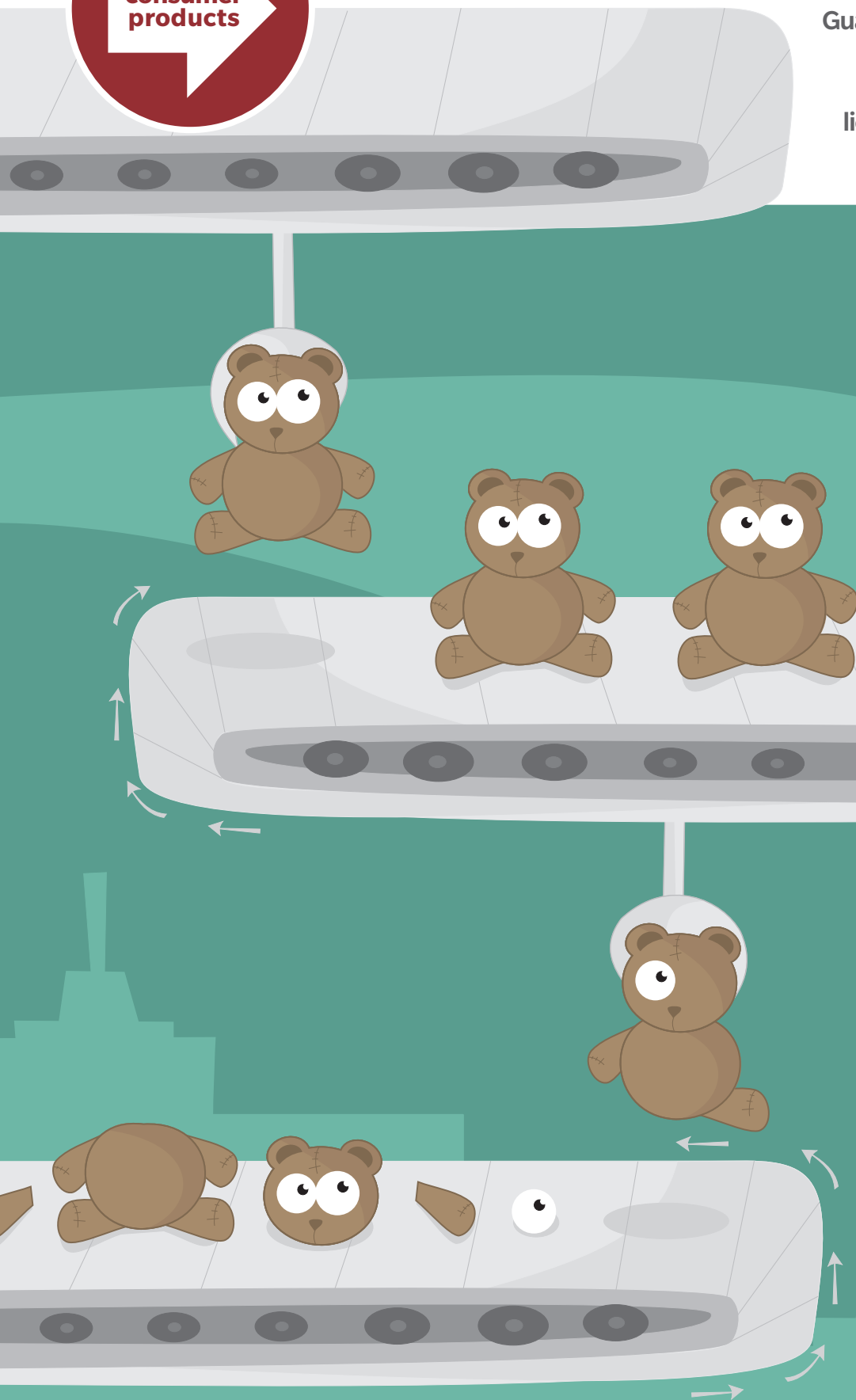


Bridging the gap

Guaranteeing product integrity is more important than ever, but a recent LIMA survey shows licensors and licensees may not be on the same page when it comes to compliance

BY GARY RUSAK

Starting from the massive product recalls of 2007 that saw RC2 and Mattel take it on the chin for shipping lead-laced goods into the US, toymakers and children's consumer products manufacturers are still in the process of determining the best path to compliance. And with a new set of governmental and non-governmental health, safety and environmental regulations like the UK Toy Safety Directive on the horizon, the stakes have never been higher for manufacturers and licensors working in this sector. It is difficult to calculate the associated costs of winding up on the wrong side of a recall, but let's just say it ain't good for the bottom line any way you slice it. Everyone knows the best way to avoid embarrassing and possibly damaging public relations nightmares is to institute better practices and meet the highest levels of sustainability and product integrity while keeping the associated costs at a minimum. But that's easier said than done.



"Every brand and IP owner is very, very conscious these days about issues surrounding how products are made, what goes into them, the environmental impact of the process and the working conditions in countries where they are manufactured," says LIMA SVP of industry relations and information Marty Brochstein. "I have to believe that everyone wants to do business in the most ethical way possible, separate from the business reason of preventing blowback onto the brand." (He notes that bad optics on even one product from one manufacturer can have a devastating effect on entire lines of branded merchandise, even for products not in any way associated with the problem.)

The overall issue has set in motion a working partnership, facilitated by industry org LIMA, to put licensors and their licensees on a solid path to compliance. The partnership includes major IP owners Mattel, Hasbro, Disney and NBC Universal and consultants from San Francisco-based global business network and consultancy Business for Social Responsibility. Efforts got off the ground this past fall, with LIMA undertaking an industry-wide survey on the subject and hosting two informational webinars.

Interestingly, the survey revealed that licensors seemed to have a better grasp than their licensees on what compliance really means. The problem, of course, is that it's the licensees that are closer to the manufacturing process and are in a much better position to exert control over the situation.

"The licensors tend to have much more sophisticated understandings of these issues," says Laura Commike Gitman, director of advisory services for BSR. "They have the expectations of what the licensees should do, but don't have the ability or resources to train all of them."

The survey also found that licensees believe they understand the basic tenets of compliance, but still want to institute more training when it comes to managing licensors' expectations.

To help eradicate these differences, BSR suggests licensors fully adopt what it terms "internal alignment" throughout their management processes. "Better management systems overall can lead to better products," Blythe Chorn, associate of advisory services of BSR, told a collection of licensors and licensees during the most recent compliance webinar. "Internal alignment can act as a radar/navigation system to help identify and manage hidden risks and opportunities."

In short, compliance cannot be handled by one department separated from the rest of the business. The concepts of compliance and standards have to be infused into every aspect of the supply chain, and often, depending on corporate culture, trickle down from the highest executive office to the front line of manufacturing.

"You really have to be consistent," says Gitman. "You can't have a compliance department that works with clients and factories that have certain

expectations and a design and purchasing department that doesn't consider the same factors."

Another benefit of internal alignment is that licensors can better establish incentives for their licensees and manufacturing partners to follow the correct procedures.


"Is there going to be a real risk of losing business if manufacturers don't comply?" asks Gitman. "That is why internal alignment needs to be a real factor in decision-making. It gives the incentives teeth."

An even larger issue that the new partnership recognizes, but is leaving alone for the time being, is the seemingly insurmountable mess being created by the red-tape and complex paperwork related to the host of regulations issued by retailers, licensors and governmental authorities over the past five years.

"The problem is that no two regiments are alike," says Brochstein. "If you are a [school] bag manufacturer and have seven different licensors that ship to 30 different retailers, you do the math. The possible number of combinations is astounding. Every requirement is different and what results is audit fatigue, an immense amount of paperwork and time consumption, and therefore, associated costs."

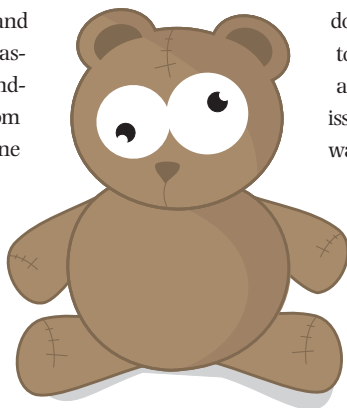
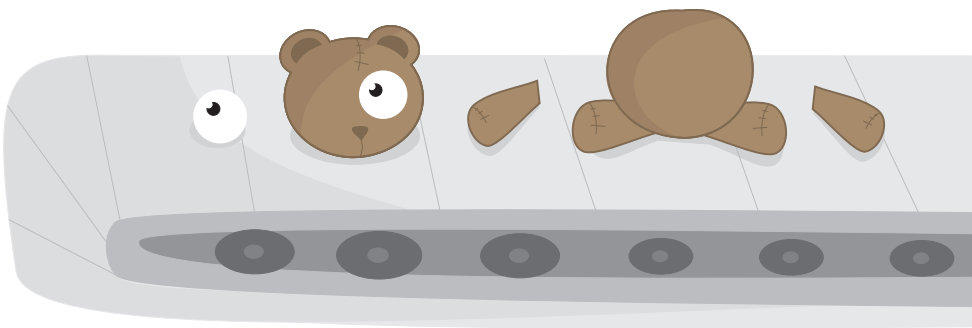
Gitman says that while the partnership recognizes the importance of the problem, there are other efforts being made to unify standards and cut down on the duplication of processes. "It is one of the biggest challenges and that is something the companies are aware of," she says. "There are a number of efforts underway to deal with that, so I'm not sure it makes sense for this group to address it."

Taking a step back, Gitman hints that there's also a philosophical bridge that has to be crossed in the relationship between licensees and licensors. She believes the fact that the whole debate has been framed around the word compliance represents an inherent flaw in the conception of the idea.

"I think the term itself has created this 'I'm doing exactly what the brand is asking me to do' feeling, rather than [the licensees] really owning the process and managing the issue," says Gitman. "I don't think licensors want to be in the position of needing to audit everything. The licensees want to manage risk in their supply chain so they can build management systems...and create a level of confidence in their ability to manage the issue." 

"The problem is that no two regiments are alike."

—Marty Brochstein
SVP of industry relations
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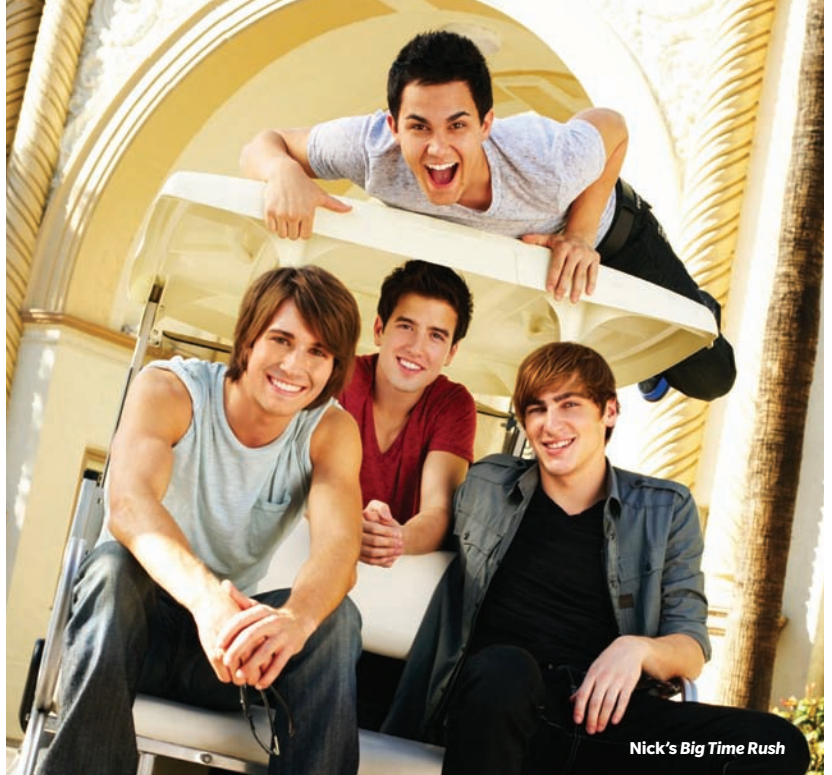


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Nick feels the Rush in Northern Europe

Nickelodeon Consumer Products is putting all the pieces in place to make its musical live-action series *Big Time Rush* the next big CP hit throughout Europe. "The series is about friendship, humor and the aspiration of being a star," says Andreas Niedergesäss, VP of Nickelodeon Consumer Products for Northern Europe, about the tween-targeted series that tracks the trials and tribulations of four Minnesota boys who relocate to L.A. to achieve musical stardom.

The series launched in the spring last year and a second season is slated to roll out this month.

Nick has pinned the target demo for the series at a boy-girl split in the nine to 14 territory, but is gearing the CP program towards girls six to 11.

"The plan in Northern Europe is to have a soft launch around back-to-school this year and extend that to the holiday season," says Niedergesäss. "In 2012, we will have our full launch." The initial lines include bags, apparel and accessories, or what Niedergesäss calls "kissable fan merchandise." The second wave will have interactive and gaming products. Many of the major planned categories are still up for grabs, and NCP is working both the Nuremberg and New York toy fairs to drum up interest in the property among potential licensees. One key area of focus for the program in this region is stationery.

"In Germany, stationery retailers are difficult to get on-board," Niedergesäss says. "They are looking for new properties, but are very hesitant. So we are looking for something innovative and new to really open up that category."

As for building buzz, a slew of live events and touring the series' young American stars around Europe are key parts of the marketing program. "You need talent support here," says Niedergesäss. "That is something we are really focused on. We will be doing in-store signings and maybe concerts, too. Nothing is set yet, but we are aiming to make it coincide with the launch of the second season."

With three big live-action properties—iCarly, Victorious and *Big Time Rush*—on the front burner, don't be surprised to see NCP packaging the licenses in much the same way that Turner CN Enterprises has done with its comic properties sitting under the CN Pop umbrella.

"We might consider a live-action umbrella," Niedergesäss says. "So when iCarly is dropping we can directly replace it with Victorious or with *Big Time Rush*. That way there will be no gap in the market." —Gary Rusak

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Aging gracefully

Aardman helps transition **Animals** from preschool to older girls for CP program



With edgy storylines and slightly saucy characters **Animals** suited an older demo

It's not something that happens every day in kids entertainment. In its first incarnation, South Korea's Voozclub series *Animals* was decidedly developed for a preschool audience. But after careful deliberation, Aardman Rights, the licensing arm of Vooz co-pro partner Aardman Animations, stepped in and helped determine that the series and property would be better suited to an older girls demographic.

"It became quite apparent from the nature of the characters and the edginess of the story that we should move up to a six to nine demo, and have more of a girls skew," says Sean Clarke, head of Aardman Rights. He adds that with the evolution of the property, category priorities have also shifted. For example, typical first-wave preschool categories, such as publishing, are now part of the second phase of the program. "I think of the property now as a similar demographic to Hello Kitty," explains Clarke.

The 52 x seven-minute mixed-media series from Voozclub, BRB's Screen 21 and Aardman follows the high-energy adventures of several mischievous can-shaped animals. The plan is for it to hit UK airwaves this spring with a soft launch on merchandising to follow in the fall. Aardman holds the UK licensing rights and is currently very close to securing master toy and UK broadcast deals. "The animation standard is superb," Clarke says. "Asian producers are particularly good at creating design-led super-cute characters."

Clarke adds that the marketing of the series and the CP program will be geared towards the tween girl demo, noting that the actual six-to-nine target demo is often attracted to merchandise that is aspirational in nature. He also points out that the collectible characteristic of the IP is something that initially attracted Aardman, a company that prides itself on its careful selection of series fit for a CP treatment.

"The good ideas are really few and far between," Clarke says. "But we jumped at *Animals*. We felt it was a real standout in terms of its look and feel. It's very fresh and you can see the collectible and toyetic aspects of it right away."

Clarke expects that by the time Licensing Show rolls around, Aardman will be locking down deals in the lead categories with an emphasis on apparel and fashion accessories. "Vooz has already done amazing things with its website and apps," he says. "We will certainly be looking to do something in the social media and gaming space to market the IP as well. You really have to." —Gary Rusak

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Going to the mat

**WWE pursues core
kids target with
an aggressively
PG strategy**

The conscious move to take the raunchiness out of the wrestling ring has paid major dividends for the WWE, the world's foremost wrestling entertainment organization. "We made a strategic decision that all our programs would be PG," says Jim Connelly, SVP of consumer products for the Stamford, Connecticut-based publicly traded company. "We had millions of fans who were both young and old, so we always had plenty of kids watching. We know that 40% of adults attending one of our live events have a child 14 years old or younger with them."

With a new core demo of kids between six and 12, the WWE has continued to perform at the cash register. Q3 2010 numbers show the company generated US\$109.6 million in revenue, with consumer products representing about 21% of that total pie. (Year-end figures had not been reported at press time.)

And it's in the CP area that the move to family-friendly entertainment has had, perhaps, the greatest impact, with the company picking up a slew of new partners. Last summer, for example, WWE signed a QSR deal with Burger King. The promo ran across BK's US locations and most of its international ones.

The toy line also continues to grow. Mattel came on-board as master toy licensee in January 2010, moving WWE action figures out of the collectibles category and into boys toys.

"We have quickly climbed up to being a top-five action figure," says Connelly. And although the WWE boasts more than 200 licensees in more than 145 countries, with top-tier names like Fab Starpoint (back-to-school), Isaac Morris (swimwear) and THQ (video games) on its roster, he says there are plenty more opportunities ahead for prospective licensees.

"We are looking for novelty," Connelly says, adding that "adult-based apparel and accessories are areas we are also going to focus on in the coming quarters."

Helping to drive sales and lure partners is the prospect of having a retail presence on-site at WWE's 340-odd live events that take place across the globe annually. The travelling road show hits major arenas like New York City's Madison Square Gardens, as well as regional venues and international locations. Of course, every stop features elaborate concession stands set up to sell licensed products.

This unique retail channel hasn't put a damper on the mass-market chains' enthusiasm for the product. "If anything, we have seen that retailers are more interested in carrying our products now," Connelly says, hinting that a major retail-based deal will be announced this quarter. "Our retailers, manufacturers and consumers have all responded positively to our move towards being a more family-friendly brand."

Bolstered by its evolving identity, Connelly is bullish on the future of WWE's muscled CP arm in the coming months. "Our licensing business enjoyed low double-digit increases over last year," he says. "I expect to double that in 2011, despite the challenges that are happening at retail." —Gary Rusak

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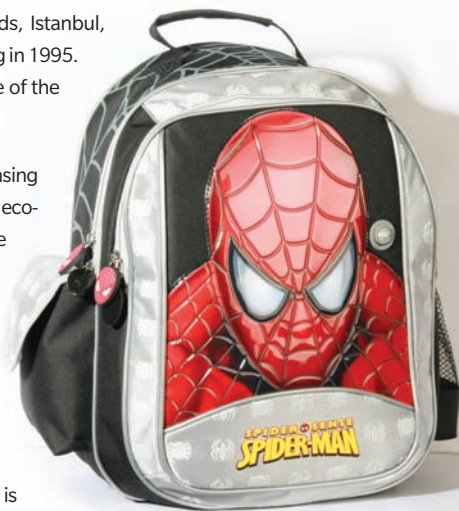
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Licensee Lowdown

Hakan Canta revs up back-to-school in Turkey

Who After 40 years of manufacturing generic goods, Istanbul, Turkey-based Hakan Canta took the leap into licensing in 1995. Since then the company has established itself as one of the most predominant licensees in the region.

What "There wasn't much going on in terms of licensing then at all," says GM Bulent Mizrak, discussing the economic climate in the country of 74 million during the late 1990s. "Now, Turkey is one of the best markets for licensed goods in the region. It's taken a great leap." And to that end, the company's trademark has been its laser-like focus on the back-to-school category and its ability to snap up blue-chip licenses from around the globe, including Barbie, Bakugan, Dora the Explorer, SpongeBob SquarePants and Hello Kitty. "But we are always keeping an eye out for what is new," adds Mizrak.



Marvel spurs licensee's sales

Latest innovation Recently, the company has launched a range of products featuring two top Marvel brands—Spider-Sense Spider-Man and Iron Man. Lines of back-to-school products including bags, pencil cases, lunch bags and backpacks will be heading to retail outlets across Turkey, Europe, the Middle East and North Africa this year.

What's next Looking forward Mizrak says the company will continue its character-based efforts but will also be looking at different avenues when it comes to finding new licenses. "The kids stuff is getting much more competitive. The market is big, but there are a lot more players in it, too," says Mizrak.

Hakan Canta will be looking more at fashion and design-led brands for further licensing deals and will continue efforts with its successful sports licensing arm. Currently, the company has extended its Turkish and Middle East license rights for the National Basketball Association to include Czech Republic, Morocco, Romania, Slovakia and Tunisia.

Contact Bulent Mizrak, GM (satis@hakancanta.com • 90-212-485-4585)

—Gary Rusak

BookBet

The Sword of Darrow



Headed for bookstores this summer, Hal and Alex Malchow's *The Sword of Darrow* is more than just a fantastical tale filled with princesses and goblins. The YA novel, published by Dallas, Texas-based BenBella Books, grew out of bedtime stories exchanged between father and son. "We had one that lasted more than 20 hours," says first-time author Hal Malchow.

Alex Malchow, who is dyslexic, took particular joy in creating the book's world. After two years of work, a tale of two unlikely heroes who must battle the forces of evil to reclaim their land emerged.

In terms of marketing, upwards of 10,000 copies have been distributed to US schools. And while the first priority is to have a successful book launch, publisher Glenn Yeffeth notes that all movie and TV rights still reside with the authors, and he foresees the book taking a different form in the future. "The story is very cinematic and I think it would work that way," he says. "I know Hal is already thinking about possible prequels and sequels." —Gary Rusak

Silly Bandz stretches past fad

It turned out to be a perfect idea at the perfect time. At the onset of the biggest economic downturn since The Great Depression, Toledo, Ohio-based BCP Imports (Brianchild Products) introduced colored silicon bracelets shaped like animals, fruits and other objects into the market with an eye to creating a new collectible for the kids demo. Silly Bandz is, without a doubt, one of the biggest successes of the past 12 months, but what does BCP have up its sleeve to push the product past the fad phase and into longer-term territory as sales are slowing down?

Non-stop growth "It's been about as crazy as any company could be," says Robert Croak, founder of BCP. "We went from one server to three, an eight-line phone system to a 48-line system, and a 12-person staff to 110 people." As a private company, BCP Imports hasn't released sales figures. However, it's estimated that the explosion of the collectible bracelets, sold primarily in 24-packs retailing for US\$4.95, has created a business worth upwards of US\$200 million.

Why it worked "Everyone likes to fidget and you can do whatever you want with them," Croak says. "It's the idle-hands theory. Also we have found that you can have hidden reasons why you would wear an elephant or another shape. It's open to interpretation." He adds that subsequent licensing deals made last year with Marvel, Mattel and even Justin Bieber have continued to keep the brand strong and culturally relevant.

Marketing magic? While Croak says there is no magic formula to crafting a hot trending product in the kids space, he did have a specific marketing plan that he credits with creating the initial buzz. "We did no TV, radio or print marketing at all," he says. "It was all social media, and it worked." He says that US specialty chain Learning Express was the first retailer to support the products and the craze spread virally among US kids. BCP's challenge now is to "keep coming up with innovative fun products at a fair price."

Up next While the furor for the Bandz reaches its natural apex and me-too products start to flood the market, Croak has plans to introduce new SKUs at New York Toy Fair this month. While Croak remains silent on new product details, he expects the expanded line to appeal to a wide-ranging demographic. "Most of the items we are launching are licensable products," he says. "They will be tradable, wearable and usable in a lifestyle sense. It's an exciting time for us." —Gary Rusak



Top Toys UK bestsellers of 2010



1

Kidizoom Digital Camera (VTech)



Zhu Zhu Hamster Packs
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2



First Steps Baby Walker (VTech)

3



4

Star Wars Figures (Lego)

5

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Permission to play

Kids are finding play is not as fun as it used to be as parents exert more control BY ERIN MILLER



Nickelodeon recognizes that play is at the very heart of childhood, so as we continually work to understand today's families, it's critical to recognize how kids, tweens and teens approach and engage in play. And to help the process, we've teamed up with Tennessee-based Smarty Pants Research to explore the current state of play among today's kids in our latest report.

One of our biggest discoveries is a major shift in the nature of play. For one, parents now control conversations around play in the home. Everything from expressing concerns about the safety of outdoor play to imposing an educational outcome on it is taking away from kids' pure enjoyment of play. Don't get us wrong—they still love their free play, but indulging in unstructured play is just not as easy as it once was.

How kids are playing today makes some parents uncomfortable because it's very different from when they were children. Play was much more linear for previous generations—there was always a beginning, middle and an end. Now play is much more layered and available in different levels with various options that can be stopped, rewound and replayed in any sequence. As such, play is accompanied by acts of achievement much more frequently. (Think

video games, which are driven by the need to earn points and move up levels.) Not surprisingly, technology is at the forefront of this evolution.

That said, some parents are clearly having a hard time adjusting to the new reality of play, and there are some concrete reasons why kids are seeking "permission to play." Interestingly, there is a glaring parental paradox driving this notion. On the one hand, some parents have trouble with the ever-present role of technology in their kids' lives. There are concerns that kids are logging too much screen time on computers and gaming consoles, thus impeding their time to play outside. On the other hand, safety concerns make frolicking freely outdoors much more difficult for kids than it once was. In fact, more than 70% of parents agree that "it's often unsafe for kids to play outside the way I did when I was young." Consequently, while parents struggle with safety concerns, kids yearn for more outdoor play—69% of kids would prefer to "play outside" than "play inside."

Kids aren't the only ones looking for permission to play. Moms, it turns out, are less willing to just let go and play, especially compared to dads who tend to be the "fun parent." And it's largely because of their role as CEO of the household that moms have a harder time abandoning the rules. As a consequence, structured play with set rules or guidelines is assuming a bigger role in the play process. A full 70% of the adults we surveyed agree with this, contending that structured play is "good for keeping kids safe and out of trouble." Kids, however, enjoy more unstructured, spontaneous activity. According to kids, 53% wish they didn't have to plan to play with friends ahead of time. Furthermore, 60% of kids prefer to play with "something I/we make up the rules or instructions to." Even so, kid-directed play continues to be an issue, as parents have come to dominate play more and more.

At the end of the day, the vast majority of kids and adults agree that play should be "purely fun." As conversations around the forces working against play continue to take place, it will be interesting to see how this behavioral shift plays out in the foreseeable future.

This concludes our report on the state of play among today's kids and families. Next month, Kaleidoscope will take a look at the impact of bullying on kids and teens. **K**

For more information, contact Kaleidoscope@nick.com

(Source: Nickelodeon Permission to Play Report, October 2010)

In an effort to keep you in touch with our audience and give a voice to our consumers, the Brand and Consumer Insights Department at Nickelodeon Kids & Family has created Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.



Powerful in pink

10-year-old Maggie shows how tenacious tweens are redefining the girly girl

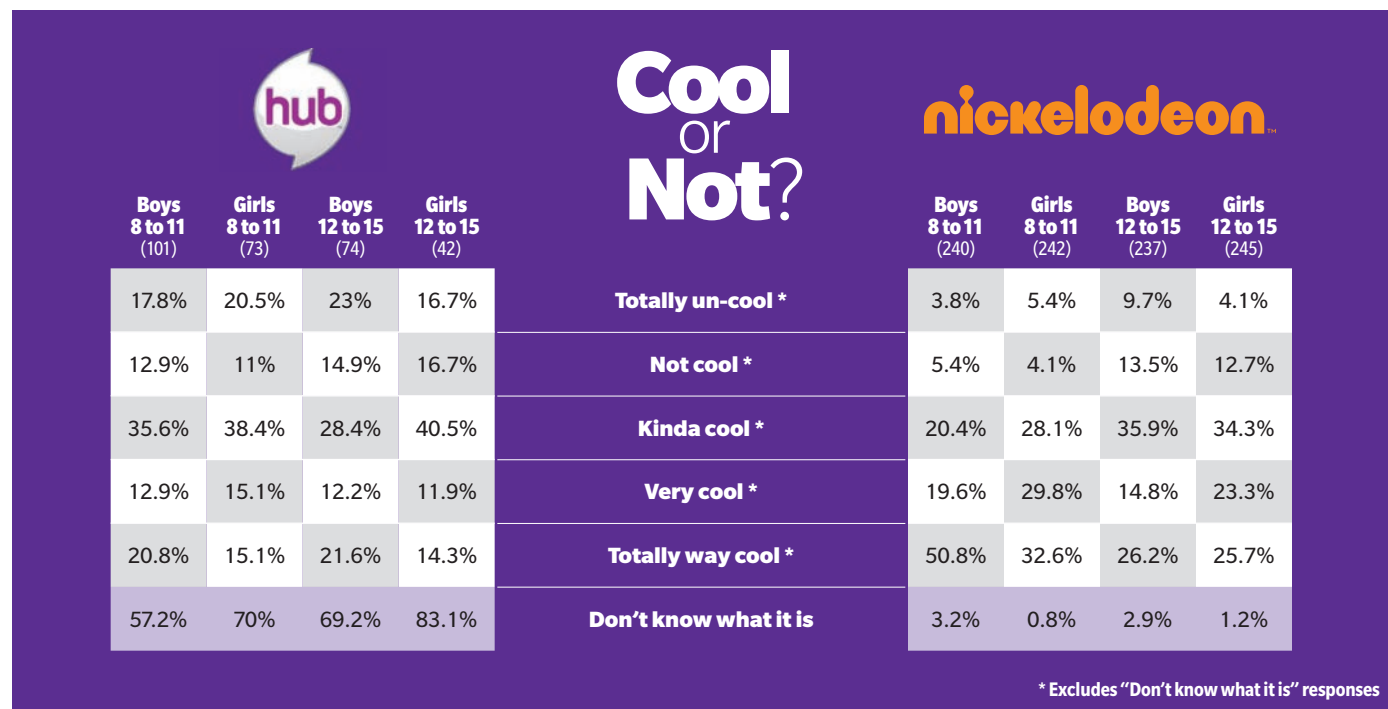
Florida native **Maggie** is a bundle of creativity. She takes dance lessons three times a week, decorates her notebooks, "paints" on her computer, and even created a website where she showcases her fashion designs for her favorite celebrities (tween faves like Taylor Swift and Selena Gomez). Yes friends, we have a girly girl.

But the term girly girl has an entirely different meaning today. To be girly is not to be prissy or defer to the opinions of others or be dressed in pink from head to toe. Role models for girls today are opinionated, daring, multi-talented and smart. To be girly right now means being who you want to be.

With the choices now available, how does a kid like Maggie figure out who she wants to be? Like most tweens, she's shoulder-deep in identity-building, testing out new hobbies, interests and modes of self-expression. Her parents set the ground rules (*SpongeBob*, OK—*iCarly*, not yet), and now that she has a circle of friends, peers also help her decide what's cool. With increased permission and ability to surf the net and watch what she wishes, media also plays a strong role. Maggie told her dad that she wanted to be a nurse after watching the movie *The Notebook*. Let's hope her parents hide that copy of 1980s dark teen comedy *Heathers*. — Sarah Chumsky and the team at Insight Kids



Insight Kids is a research and strategic consulting company dedicated to the development of innovative, impactful and inspiring experiences for kids and families, where you live and around the world. To be further inspired, find us at www.InsightKids.com/www.InsightKidsBlog.com or email TheGrownUps@InsightKids.com.



Cool or Not? is part of KidSay's Year-End 2010 *Trend Tracker*. These one-of-a-kind research reports are published 10 times a year and provide a quantitative and qualitative picture of kids' likes, dislikes and trends gathered through in-school surveys with US kids ages five to 15. Contact Bob Reynolds at 913-390-8110 or email bob@kidsay.com.



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Three's Company

High-tech IP GeoFreakZ combines online, TV and geocaching worlds

BY WENDY GOLDMAN GETZLER

It looks like the guys behind CCI Entertainment's new GeoFreakZ brand were paying attention during science class. The biological concept of mutualism—or reciprocal usefulness—is in full force in the new Canadian property, whose TV, online and live event components directly feed off one another.

Developed in partnership with Canadian kidnet Teletoon, Smiley Guy Studios and CCI's digital team, GeoFreakZ consists of an MMOG that has an accompanying 44 animated minisodes slated to air on Teletoon this spring. And there are clues embedded within the minisodes that can be unlocked via the MMOG housed on Teletoon's website. The thing uniting each medium is the concept of geocaching—the global real-life treasure hunt—that will also introduce a third live events component to the brand.

"Our objective was to build a true transmedia property that kids can enter into from many ways," says CCI co-chairman Charles Falzon, adding that what makes the property so unique is its willingness to straddle—and develop—the varying entertainment outlets at once. "We're

not sure if the web game is going to end up driving traffic to the TV series, or if it will be the other way around," he says.

What also remains undefined is the traction that geocaching will have with the brand's tween target. CCI has formed a joint-venture with Seattle-based Groundspeak—the largest organized geocaching network with more than five million members globally—to attract a younger demo to the predominantly adult-driven pastime. Through Groundspeak's Geocaching.com, additional clues to the MMOG will be delivered via handheld GPS devices, which Falzon and his co-chairman Arnie Zipursky believe are becoming increasingly popular among the cellphone-toting tween and teen demo.

With three major components to the brand, CCI intends to market each fragment through partnerships with outlets like Teletoon and other international broadcasters, live venues like public parks, and retailers that target younger consumers. The company is also looking to reach kids through viral marketing and social media efforts. CCI is currently in discussions with broadcasters and licensees worldwide about further expansion and intends to conduct a multiplatform release with a network TV partner and a promoter in each new market. 

Added dimension



Hasbro set to bring 3-D to Apple devices

In an attempt to capitalize on the ever-growing appetite for 3-D content and mobile devices, Hasbro is gearing up for the April launch of its new portable 3-D viewer, aptly named My3D. The binocular-like accessory attaches to either an Apple iPhone or iPod Touch and allows users to experience 3-D entertainment on the go. We're talking apps that contain games, videos and other immersive experiences that Hasbro's producing with third-party studios for distribution via Apple iTunes.

"Consumers are very interested in getting 3-D, but we don't think they are ready to spend lots of money on expensive hardware for it," says Adam Biehl, senior director of marketing at Hasbro, currently the second-largest toymaker in the US. "We are offering the opportunity to experience 3-D in an affordable way using a platform people already have in their pockets."

The types of games launching alongside the My3D accessory (SRP US\$30) are designed for shorter-term,

arcade-style interaction that involve 360-degree viewing experiences. For instance, Hasbro collaborated with the L.A. Tourism Board to develop an app that gives users a 360-degree picture of the city with real-life perspectives.

And just as the aforementioned Apple devices are embraced by consumers of all ages, the My3D device and corresponding apps will target a broad audience of adults and kids eight and older. Since the user holds the device directly up to his or her face, as opposed to wearing it like glasses, the experiences will all be generally bite-sized in nature.

With that in mind, the accessory could come in handy as a promotional tool for the ongoing wave of 3-D feature films. Through My3D, Hasbro is partnering with many of the major studios like DreamWorks and Sony, and providing users with access to exclusive 3-D film trailers and content.

"There are a lot of people out there creating 3-D content," says Biehl. "But right now there aren't a lot of places to show it." —Wendy Goldman Getzler

TechWatch Keeping an eye on the gadget scene

Wavi Xtion, mouse killer?

What it is

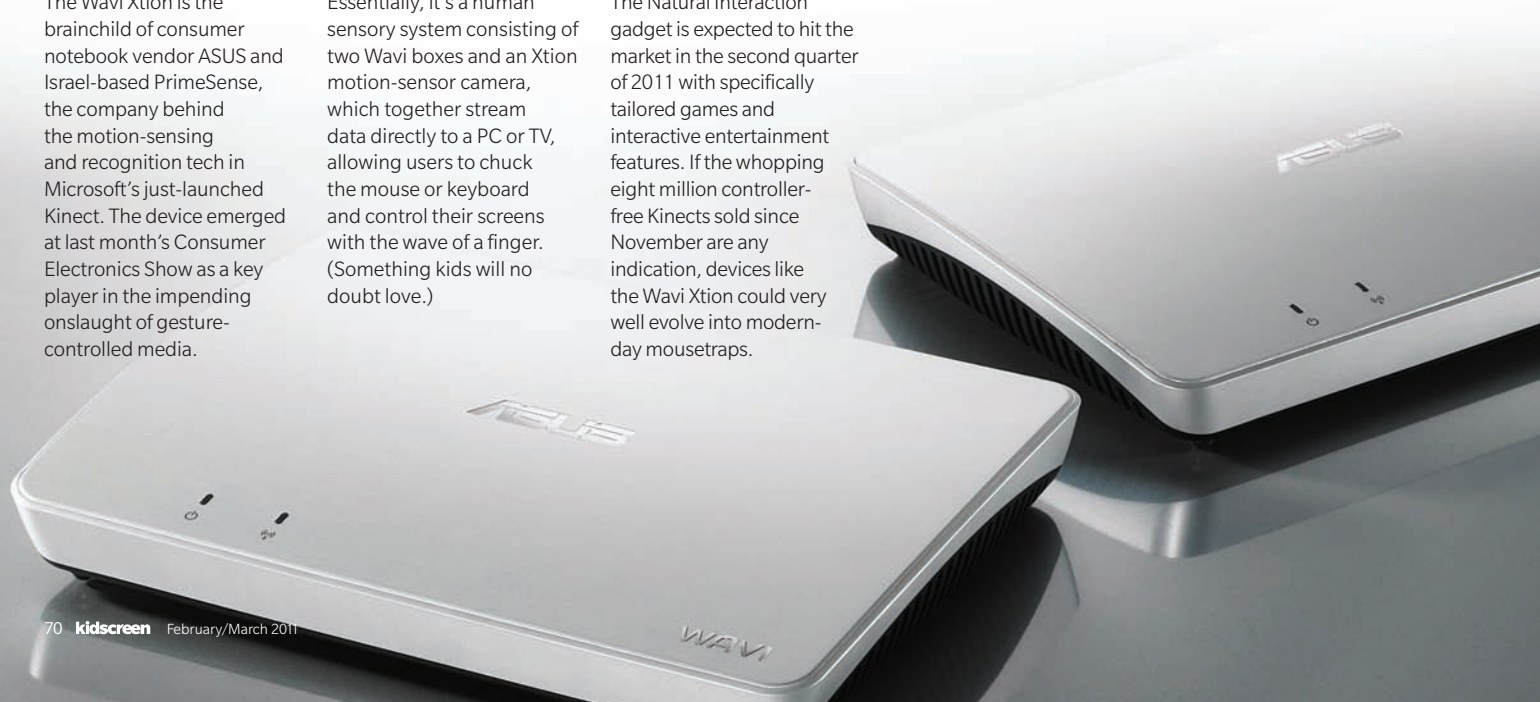
The Wavi Xtion is the brainchild of consumer notebook vendor ASUS and Israel-based PrimeSense, the company behind the motion-sensing and recognition tech in Microsoft's just-launched Kinect. The device emerged at last month's Consumer Electronics Show as a key player in the impending onslaught of gesture-controlled media.

What it does

Essentially, it's a human sensory system consisting of two Wavi boxes and an Xtion motion-sensor camera, which together stream data directly to a PC or TV, allowing users to chuck the mouse or keyboard and control their screens with the wave of a finger. (Something kids will no doubt love.)

What it means

The Natural Interaction gadget is expected to hit the market in the second quarter of 2011 with specifically tailored games and interactive entertainment features. If the whopping eight million controller-free Kinects sold since November are any indication, devices like the Wavi Xtion could very well evolve into modern-day mousetraps.





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Startup
FunGoPlay
merges online
and offline
sport play

In sync

The players Two-year-old sports-based virtual world FunGoPlay is helmed by music marketer Steve Lerner, Sesame Workshop and HIT Entertainment vet David Jacobs and Fabian Nicieza, a former DC Comics and Marvel comic book writer. The New York-based trio has handpicked a team with a variety of experience in entertaining kids, including the former CTO of Nick.com, to put a new spin on creating a virtual destination with real-world consumer products aspirations.

"We created cross-functional teams of experts in entertainment and online," says David Jacobs. FunGoPlay's 15 full-time employees are spread across three groups—one develops the online experience, another handles usability and research to determine what is working with kids and parents, and the last works externally to create the products for distribution. The startup has received two rounds of funding, the latest of which was worth US\$3 million.

The fun part Hatched out of what Jacobs deems a current void in the kids sports market, FunGoPlay aims to bring offline motivation into online play. Starting in late spring, kids ages six to 11 will be able to interact with original characters and engage in avatar-based game play online and then head offline to use

branded sports gear currently being developed by Yonkers-based manufacturer EB Brands. In a pedometer-like fashion, the sporting goods will keep track of activity levels, which will be tied back to online content and rewards.

"We are going where we know kids go, which is online and other digital platforms, but combining this with real-world active play," says Jacobs. "It's a game-changer because kids are increasingly spending time online and parents are concerned with child obesity."

Next move From its inception, FunGoPlay has been primed for brand extension. "We have created a range of FunGoPlay characters from day one that represent an opportunity to take the brand to other levels like TV," Jacobs says. "With most online experiences, we want to play in the mobile and tablet space, too."

With an eye on the official spring launch and beyond, Jacobs' team is keeping pace with technology while maintaining the value of good content. "You don't want to jump too fast. When we first started, virtual worlds were hot, then came social gaming, and the third piece is digital platforms. You need content that can fly." —Wendy Goldman Getzler

The Digits Numbers that speak volumes about kids and technology



In 2010, **Barbie** and **Hot Wheels** dominated eBay's toy category with **1,178,909** and **748,140** related items sold respectively. (eBay)

Mobile phone ownership among tween internet users ages eight to 12 was at **29%** going into 2011, a 26% jump in seven years. (Harris Interactive)

The number of smartphones in the US will be **greater than** the number of feature phones by the end of this year. (Nielsen)

Girls text a total of almost **two hours** each day, but are spending 38 minutes per day talking on their mobile phones. (Kaiser Family Foundation)



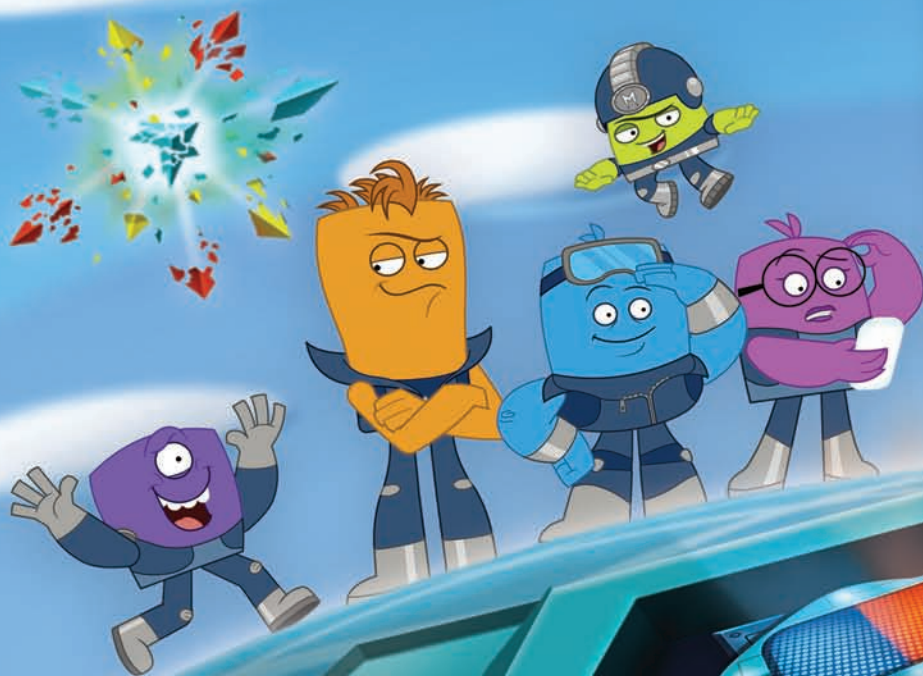
31% of US kids ages six to 12 are hoping for an iPad as a future gift/purchase. (Nielsen)



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Urban renewal?



TOYFAIR2011

Mass-market retail spaces are getting smaller. But that might not be the worst thing for the US toy industry.

BY GARY RUSAK

Toys 'R' Us temporary Express stores might become more permanent fixtures—they helped the US retailer post a 5.4% increase in December sales

The dire straits faced by US retailers over the past three years may be on the way to becoming a distant memory. With the dawning of 2011, sales numbers coming back from the all-important holiday shopping season have started to roll in, and they're not bad at all.

According to New York-based industry org The International Council of Shopping Centers, sales were up by 3.8% in November and December of 2010 over 2009 figures, marking the strongest growth in retail revenue since 2006. Moreover, the council reports that online sales experienced a double-digit increase of roughly 12% to total US\$32.6 billion—a number also confirmed by internet research and tracking firm comScore.

MasterCard Advisor SpendingPulse, meanwhile, indicates general growth in US retail sales of 5.5% over 2009 year-end results, with the apparel category scoring the biggest gains. Clothing sales across all demos were up by 11% over last year, while MasterCard reported e-commerce transactions increased by 15% year over year.

“When you combine in-store and online numbers it really does represent a nice uptick,” says noted retail analyst Ted Vaughan, a partner at Dallas, Texas-based BDO Seidman Retail and Consumer. “You can certainly state that it was a successful season.”

That’s the good news. However, the US retail analysts we surveyed say the game is changing. Static is out and fluidity in terms of planning and strategy is in as the second decade of the century begins. What’s on the way? Analysts forecast a host of pressures and conditions that just might give rise to new major players in the space, while mass-market stalwarts scramble to innovate. And ironically, one of the biggest trends to watch is the looming spread of the small-format mass-market urban store. Facing price pressure from the super-discount tier and consumers conditioned by specialty to seek out unique products, the big boys are carving out a space in between with outlets one-fifth the size of their suburban counterparts. So where does this leave manufacturers of children’s consumer products?

The 2008 economic crash proved to be a boon for discount retailers—read dollar store chains. The last two years have told a tale of nothing but solid sales growth and accelerated expansion for this retail channel.

“They have really cleaned up their act,” says Robin Lewis, a long-time retail industry consultant and co-author of 2010’s *The New Rules of Retail*. “The stores are bright and crisp, and they have elevated the shopping experience.”

Already in 2011, discount chain Dollar General has announced plans to hire 6,000 employees and open as many as 625 stores throughout the US. Similar expansions can be seen throughout the category with Dollar Tree, tween-targeted Five Below and Family Dollar all posting positive growth numbers.

“Discount is growing by about 10% every year,” says Dave Marcotte, a SVP at Cambridge, Massachusetts-based market research firm Kantar Retail. “The discount channel has taken a pretty big chunk of the market, especially in the seasonal areas. It’s showing very serious growth numbers.”

And according to the number-crunchers at New York-based SmarTrend, discount chains occupy the top-



When price is not enough—consumers are flocking to the dollar-store discount tier, putting pressure on chains like Walmart to further differentiate their offerings

five spots when it comes to retail operating margins across the US, indicating a very healthy cash flow. At the top is Dollar Tree, which reported an operating margin of 9.9% in Q4 2010 on sales of US\$1.4 billion. Goodlettsville, Tennessee-based Dollar General’s Q4 margin sat at 8.5% on US\$3.2 billion in sales, while 99 Cents Only’s 275 locations had an operating margin of 6.2% on sales of US\$333.6 million last quarter, and Family Dollar took the fifth spot with a 5.9% margin on sales of US\$2 billion. What it all adds up to is a robust and cash-rich sector that’s starting to exert influence on the market. Experts believe that the emergence of the tier will have a real effect on the sale of children’s products, including licensed merchandise and toys, in the next two years.

“Dollar General does a national brand business with Mattel and Hasbro, but you are more likely to see generic no-name stuff in the tier, like from Family Dollar,” says Marcotte. However, he points out that the generic toys have taken a leap in terms of quality in the past 12 to 24 months.

“It used to be bottom-feeding stuff,” Marcotte says. “But it’s not anymore. It’s high-quality toys, maybe not on trend, but they are definitely selling.” The leap forward in quality for generic toys will likely put pressure on the bigger names to either amp up their products’ bells and whistles or tamp down their prices.

It is difficult to pin down toy sales growth, as most discount tier chains report their revenues in terms of super-categories including consumables, apparel, general and seasonal merchandise. And in the coming quarters, many of the experts surveyed believe that retailers in this tier will put a greater emphasis on selling their own private-label products, particularly in toys and kids apparel, the goal being to create robust multi-SKU lifestyle brands—much like their “upstairs” competitors at Walmart and Target have already done.

“Retail tiers you don’t normally associate with doing that are now very much in the business,” says retail expert Carol Spieckerman, president of Bentonville, Arkansas-based retail strategy firm NewMarketBuilders. “Retailers like Family Dollar are revisiting their kids brands. They are continuing to expand, tweak and refine their private brands.” She adds that while licensed goods will still be prominently featured in the tier, she expects in-house labels, like Family Dollar’s Kidzets, to play a bigger role in their sales strategies.

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Big-box retailers are watching discounter developments, make no mistake. What's really piqued their interest, in fact, is that much of the discount channel's growth has been driven by its expansion into urban centers with small stores that would be swallowed whole several times over by the 100,000-square-foot-plus outlets dominating the suburbs. Not ones to leave money lying on the table, both Walmart and Target are intending to open small urban stores in areas they previously ignored.

"Walmart is now looking at 20,000-square-foot stores," says Spieckermen, pointing to a recent outlet opening in downtown Chicago as proof of the chain's intentions. "It

On the last point, BDO's Vaughan says a changing US culture is driving the demo shift. "The population is returning to downtown areas," he says. "Folks are becoming more conscious of driving and spending time in the car. It might be an outgrowth from the downturn of the economy, but there is an urban revitalization going on and these retailers want to be a part of it."

Taking a slightly larger view of the big picture, Lewis says the move to the downtown markets is a rational extension of the current retail environment that is beyond cluttered. "It's pre-emptive distribution," he contends. "[Big-box retailers] have basically reached saturation with 100% distribution, so they have to develop smaller formats. To really win you have to figure out how to get in front of consumers first, fast and often."

As for what the product assortment and selection will look like in these new pint-sized stores, Walmart and Target continue to be notoriously tight-lipped about revealing any planograms. But the analysts surveyed believe toys and licensed products will continue to play a major role in the smaller outlets, even though SKU numbers will be a fraction of those carried by suburban stores.

"I don't know which areas will be sacrificed," says Vaughn. "I think you can assume that outdoor lawn and garden sections will be gone, and that grocery will be much more of a priority." Marcotte, for his part, isn't sure that's a foregone conclusion.

"It's difficult to say one way or another," Marcotte counters. "Everything is very fluid, but smaller stores tend to be oriented more towards consumables, so there is more pressure for general merchandise—like toys and licensed apparel—to give up space to consumables."

Others believe the urban stores will actually improve sales of certain kids products because of the impulse-purchase factor that spurs buying behavior in smaller stores. "A smaller neighbourhood environment creates more impulse buys," says Judith Russell, editor and COO of retail newsletter *The Robin Report*. "Rather than being a destination where parents go solo, they will usually have the kids in tow at smaller urban stores."

Even with shiny new formats in the offing, differentiating their retail experience—by product, price or customer service—has become the *raison d'être* for mass-market players. And many of the traditional methods employed to stand apart from the crowd have fallen by the wayside in the never-ending campaign to court consumers.

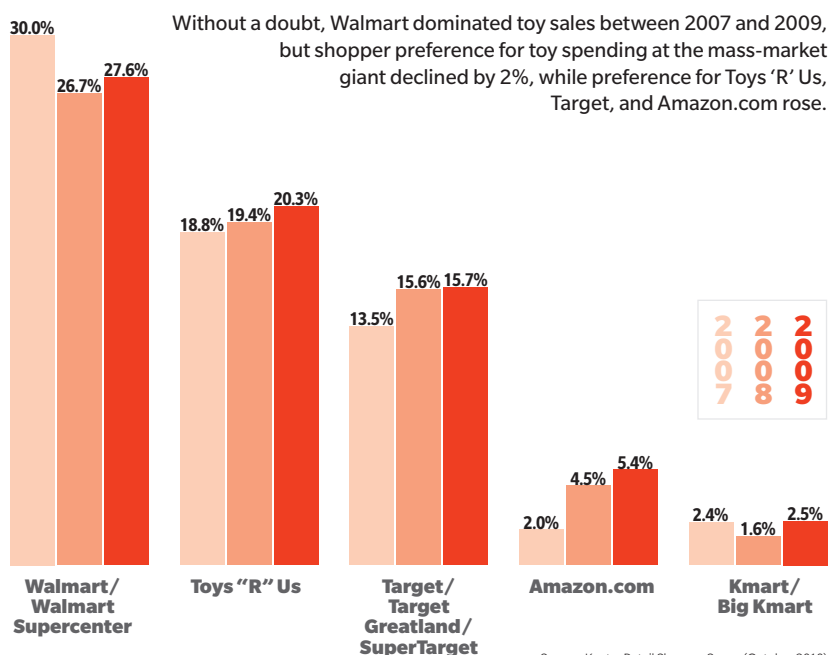
"Price transparency is the 'new normal,'" explains Spieckerman. "You walk into a store now with your mobile device and you can check in real-time for the best prices at any number of bricks-and-mortar and online retailers. There are no longer shell games—it's a real game-changer."

So it follows that without price advantage (something many US retailers were founded on), stores are looking at myriad strategies that will set them apart from their competition. Rewards programs and frequent-buyer discounts are two relatively new additions to the arsenal, but the most pervasive differentiation tack making an impact on children's products right now is the growth of private labels.

"Branding is going to be a huge differentiator," says Spieckerman. "The bottom line is that retailers aren't standing still and letting their private brands bask in whatever dim light is being thrown off by national brands. They are really turning their brands

Who do they love?

Where US toy consumers prefer to spend their money



has not really cranked up yet, but I think we are going to see a lot more in 2011."

Spieckerman adds that Target, with suburban locations that often exceed 180,000 square feet, has also started looking for spaces in urban areas that could accommodate the modest 20,000-square-foot store. Additionally, she expects urban openings to be carried out as soft launches, with Target relying on social media marketing and direct mailings to get the word out, consciously avoiding media tactics that smack of mass-market like national TV, newspaper and radio advertising.

"There is certainly a lot of conversation about Target and Walmart looking for smaller stores," agrees Kantar's Marcotte. "It's a strategy to get into urban markets, and it's also a function of real estate zoning laws and changing demographics."

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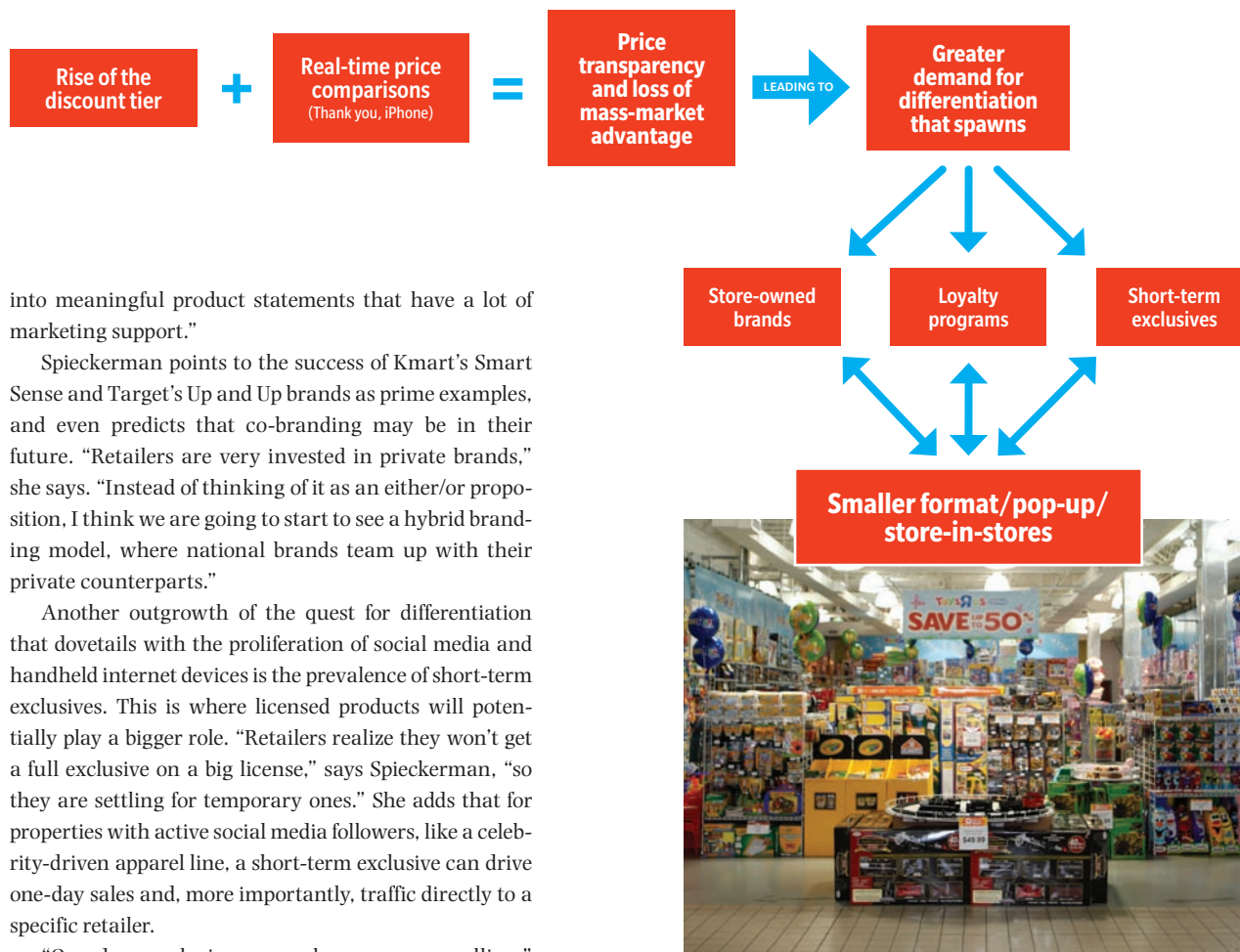
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The new landscape

What's shaping US retail now



The quest for differentiation, in fact, has had quite an effect on the distribution of toys and licensed products in the last year or so. It turns out stores are gestating mini-outlets within their own walls, building on the in-store boutique concept that rose to prominence over the last decade. And in some cases, it’s bringing retailers back into the toy fold.

“We started with 20 pilot stores in 2009 and it worked so well that we rolled out another 79 this past year,” says Julia Fitzgerald, CMO for toys and seasonal at national mid-tier retailer Sears. The 1,700- to 1,800-square-foot areas within the chain’s locations, branded as Sears Toy Shops, carry mainstream toys like Barbie, Nerf and Lego alongside what Fitzgerald calls “harder to find products” from specialty toycos like Shilling and Madame Alexander.

The shops are, when possible, placed adjacent to kids apparel sections and also emphasize Sears private labels

My First Kenmore, My First Craftsman and newcomer Just Kids. “Our customers were telling us that they wanted toys back at Sears,” says Fitzgerald. “We are trying to be the small good-for-you toy store.”

“[A store-in-store] is a way of creating synergies in differentiation,” notes BDO’s Vaughan. “It is a successful concept and retailers turned to it during the downturn.”

Market-leading toy specialist Toys ‘R’ Us put its own twist on the concept and took advantage of a soft commercial real estate market by introducing a whack of temporary locations throughout 2010. The Wayne, New Jersey-based retailer opened upwards of 600 pop-up stores that occupied between 5,000 and 6,000 square feet apiece.

“Toys are an opportunistic purchase,” says Marcotte. “The niche of wanting a small toy store has really been replaced by the Toys ‘R’ Us pop-ups. They sign a three-month lease and just wait to see if the location will work or not. It’s a no-lose situation for them.”

Notably, TRU reported a 5.4% increase in sales in December, attributing the growth largely to activity at new stores including the TRU Express locations. The jury is still out, however, on how many of the locations will become permanent and how they will be merchandised and marketed.

“It’s become a business strategy rather than an opportunistic move,” says Lewis. “We will wait and see how well they do.”



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Small toys, Big sales

Holiday must-haves Zoobles and Squinkies prepare for expansion

BY LANA CASTLEMAN



Spin Master has grand L&M plans for the diminutive Zoobles figures

It's anyone's guess as to which plaything will take the coveted Girls' Toy of the Year TIA title being awarded on February 12 at the org's annual gala in New York. One thing's for sure—it won't be Cepia's ZhuZhu Pets. Last year's overall winner wasn't nominated this time around and has been eclipsed somewhat by smaller and even more prolific collectibles. Considered the trend toys of Christmas 2010, Spin Master's Zoobles and Squinkies, created by tiny 16-person toyco Blip Toys, have been tearing up the small doll aisle at retail since their August 2010 launches, putting new twists on a tried-and-true play pattern.

Arguably the timing is right for these toys priced under US\$10. In a shaky economic climate, shelling out US\$6 for a Zooble or US\$10 for a pack of 16 Squinkies seems like a relative bargain and very attainable for most kids and parents. In fact, NPD industry analyst Anita Frazier says the two toy brands were responsible for the bulk of the 15% growth experienced in 2010 by the playset themed figurines & accessories category in the US, which is now worth US\$458 million. (Hasbro's Littlest Pet Shop and My Little Pony, and Mattel's Polly Pocket also fall into this category.) And like Pokémon and Beanie Babies before them, the makers of these small collectibles are driving their popularity by continually refreshing the brands' vast casts of characters, quickly retiring "old" series, limiting distribution of rare and exclusive figures, and offering more elaborate playsets in which to house and display them.

What is new, however, is that both are quite innovative in terms of design and the play proposition they offer to their primary audience of girls ages four to nine. Zoobles, with its unique pop-up mechanism, was admittedly modeled on the Toronto, Canada-based toyco's monster boys toy line Bakugan. But Spin Master marketing director Christy Collins says it wasn't necessarily intentional. "The idea was born from an early sculpt of a more feminine creature proposed for Bakugan," she says. "It wasn't right for the brand, but we all looked at it and immediately saw its potential for girls." The resulting cute creatures seem to ooze personality and comfortably sit outside the standard small doll or pet-based brand, such as Littlest Pet Shop or Polly Pocket.



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Expect to see Barbie and Hello Kitty joining Squinkies' ever-growing cast of characters

As for Squinkies, Blip president Bill Nichols says the idea developed internally and was inspired by the multi-billion-dollar vending machine business where “you can buy anything from stickers to an iPod.” The next thought, he says, was to investigate how to replicate vending play in a miniature playset for girls. The resulting Squinkies micro-figures that each come packaged in a gumball machine-like plastic bubble were developed over the course of six months. Along with the vending twist, Blip set out to add a feature that would further differentiate Squinkies from the hard plastic toys currently on the market and settled on making them tactile. Squinkies’ squishy texture, however, proved a bit of a problem when it came to rendering detail. So Blip created a special sculpting tool fit for mass production to prove the toy could be made at a factory. As there will be more than 1,000 individual Squinkies models produced by the end of 2011, it’s clear Blip has jumped right over that hurdle.

Now, not surprisingly, most industry watchers want to know what the lucky toycoos behind these hot toys will do for their second acts. And while items like Squinkies and Zoobles aren’t necessarily expected to be long-term brands, their creators have different ideas. Timing might just be on their sides in this respect, too.

According to BMO Capital Markets research analyst Gerrick Johnson, the company taking the biggest hit from the incursion of ZhuZhu Pets last year and 2010’s new arrivals into the small doll and/or figurine category is Hasbro. It’s had tremendous success with small collectibles brands like My Little Pony, Furreal Friends and Littlest Pet Shop, in particular. However, Johnson notes the relaunched Pet Shop is headed into its sixth year at retail, and sales are softening. “Hasbro’s done a great job in keeping it fresh and interesting, but it’s just the way cycles work.” Similarly, Sean McGowan, senior analyst

at Needham & Company, notes that with Pet Shop’s age comes some inherent vulnerability. “There’s a natural arc,” he explains, adding “but it’s still holding and has a lot more shelf space than any of those other things.”

In an effort to conquer larger chunks of mass-market planograms, both Spin Master and Blip are expanding the core lines and related accessories this spring and next fall. On deck for Zoobles are more versions of Happitat playsets, new figure functionality and the addition of Mama Zoobles and Baby Zooblings. And as of yet, there are no plans to create licensed versions of Zoobles.

The same can’t be said for Squinkies. Blip’s got an ambitious expansion plan that involves producing wee spongy versions of popular girls characters like the Disney Princesses, Hello Kitty and Barbie, and also moving into the boys toy aisle.

“Boys were secretly going into the girls aisle to buy Squinkies.”

—Bill Nichols
president, Blip Toys

In Q2, Blip is introducing a boy-targeted Squinkies line led by key boys licenses—Marvel, Cars and Hot Wheels. “We knew boys were secretly going into the girls aisle to buy Squinkies,” says Nichols. “Moms were also asking why they couldn’t get them for boys.” And to make them more appealing to boys, Blip’s imposed a competitive play pattern on the product. Male-targeted Squinkies will come with two die that encourage boys to compete for each other’s collections.

Moreover, both companies are aiming to move out of the toy aisle and into other parts of the store with planned licensing programs.

Cartoon Network Enterprises is handling L&M for Zoobles and plans are in the works to create a two-pronged program for younger and tween girls that will roll out this fall. SpinMaster was tight-lipped regarding partners, but said the usual categories for those demos—apparel, publishing, interactive—will be covered.

Blip, on the other hand, is keeping its focus on girls four to seven. New York-based upstart Pinstripe Licensing, helmed by ex-4Kids exec Carlin West, is leading the program that already counts Activision (Nintendo DS games) and Cardinal Games (board games) as licensees. While Squinkies has tween fans, Nichols says courting them in the consumer products arena is not a priority. “They’re still not our core demo,” he says. “Any time you want to target tween girls, you’ll probably miss—they move on and off things so fast, it’s hard to get anything to stick.”



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First Take



We've got your advanced ticket to upcoming kid-friendly feature films and their associated licensing and promotional details. Running through 2013, it's clear Hollywood is delivering a mixed bag of revamped classics like *The Smurfs* and sure-fire extensions to billion-dollar franchises à la *Madagascar 3*, *Cars 2* and *Spider-Man* reboot.

STORY LINE
(A=animation, L=live action)

STUDIO & DISTRIBUTOR

LICENSING CONTACT

PROMOTIONS CONTACT

LICENSEES & PROMOTIONAL PARTNERS



HOP
April 1, 2011

(L/CGI) Blending animation with live action, *Hop* tells the story of Fred (James Marsden), an unemployed 30-year-old whose life is stuck in neutral, and a teenage bunny (voiced by Russell Brand). Their lives collide when they literally crash into one another. As Fred struggles with the world's worst houseguest, he discovers the future Easter Bunny has no interest in taking over the family business. Chris Meledandri produces with John Cohen through Illumination Entertainment, creators of 2010 smash hit *Despicable Me*.

Illumination Entertainment/
Universal Pictures

Domestic: Cindy Chang, VP & GM of licensing, Universal Partnerships & Licensing, 818-777-2067
International: Ray De La Rosa, VP of international licensing, Universal Partnerships & Licensing, 818-777-5694

Michelle Hagen, VP & GM, theatrical promotions, Universal Partnerships & Licensing, 818-777-8175

Licensee and promo opps: Currently seeking partners across all categories.



RIO
April 15, 2011

(CGI/3-D) From the makers of the Ice Age films, *Rio* is set in the city of Rio de Janeiro and the rainforest of Brazil. The comedy-adventure centers on Blu, a rare macaw who thinks he is the last of his kind. When Blu discovers there's another—and that she's a she—he leaves the comforts of his cage in small town Minnesota and heads to Rio. But it's far from love at first sight between the domesticated and flight-challenged Blu and the fiercely independent, high-flying Jewel.

Blue Sky Studios/
Twentieth Century Fox

Domestic and International:
Pam Kunick-Cohen, SVP of global brand management, Fox Consumer Products, 310-369-3750, pam.kunick-cohen@fox.com

Rita Drucker, SVP of film promotion, Twentieth Century Fox, 310-369-3125, rita.drucker@fox.com

Licensees: ToyQuest, JEM Sportswear, Awake, THQ, HarperCollins, Modern Publishing, Hallmark, Decopac



THOR
May 6, 2011

(L) Director Kenneth Branagh leads a cast that includes Chris Hemsworth, Natalie Portman, Anthony Hopkins, Renee Russo and Tom Hiddleston in the God of Thunder's silver-screen debut. At the center of the story is The Mighty Thor, a powerful but arrogant warrior whose reckless actions reignite an ancient war. Thor is cast down to Earth and forced to live among humans as punishment. Once here, Thor learns what it takes to be a true hero when the most dangerous villain of his world sends the darkest forces of Asgard to invade Earth.

Marvel Studios/
Paramount Pictures

Domestic: Paul Gitter, president of consumer products, North America, Marvel Entertainment, 212-576-4026
International: Sandrine de Raspide, EVP, Marvel Entertainment International, 44-207-858-2004

Douglas Finberg, EVP, international marketing, Marvel Studios, 310-550-3100

Licensees: Hasbro, Crayola, Maisto International, Upper Deck



**PIRATES OF
THE CARIBBEAN:
ON STRANGER TIDES**
May 20, 2011

(L) Johnny Depp returns to the role of Captain Jack Sparrow in the franchise's latest installment. When Jack crosses paths with a woman from his past (Penelope Cruz), he's not sure if it is love or her need to find the Fountain of Youth that brought her back. When the conniver forces him aboard Blackbeard's ship, however, Jack finds himself on an unexpected adventure in which he doesn't know who to fear more—Blackbeard or the woman from his past.

Walt Disney

Mary Beech, VP & GM, global franchise development, Disney Consumer Products, mary.beech@disney.com

Don Gross, VP of global promotions, Buena Vista Pictures Marketing, 818-560-7477, don.gross@disney.com

Licensees: Disguise, Hallmark, Jakks Pacific, Jay Franco, Lambus, LEGO, Mead, Mighty Fine, Northwest, Sideshow Collectibles

KUNG FU PANDA 2
May 27, 2011

(CGI) Po is now living his dream as The Dragon Warrior, protecting the Valley of Peace alongside his friends and fellow kung fu masters, The Furious Five. But Po's new life is threatened by the emergence of a formidable villain, who plans to use a secret, unstoppable weapon to conquer China and destroy kung fu. It is up to Po and The Furious Five to journey across the country to face this threat and vanquish it.

DreamWorks Animation/
Paramount Pictures

Domestic: Brad Woods, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011
International: Sheila Clarke, head of international consumer products, DreamWorks Animation, 818-695-7542

Linda Kehn, head of promotions, DreamWorks Animation, 818-695-7569; David Bynder, head of home video promotions, DreamWorks Animation, 818-695-7031

Licensees: Ape Entertainment, Dalmation Press, Hallmark, Penguin Books, Rubie's Costume, THQ

GREEN LANTERN
June 17, 2011

(L) Ryan Reynolds stars as the popular DC Comics character Green Lantern, a.k.a. test pilot Hal Jordan, who is granted a mystical green ring that gives him otherworldly powers, as well as membership into an intergalactic defense squadron.

Warner Bros.

Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, Warner Bros. Consumer Products, 818-954-3008, karen.mctier@warnerbros.com
International: Jordan Sollitto, EVP of new initiatives & international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.sollitto@warnerbros.com

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International: Jordan Sollitto, EVP of new initiatives & international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.sollitto@warnerbros.com

Licensees: Mattel, Franco, Rubie's Costume, Hallmark, Junkfood, Bioworld, Fast Forward, Isaac Morris, Sara Max

CARS 2
June 24, 2011

(CGI) Lightning McQueen zooms back into action with his best friend Mater in tow to take on the globe's fastest and finest in this new installment off the Cars franchise, directed by Brad Lewis, producer of *Ratatouille*.

Disney-Pixar/
Walt Disney

Mary Beech, VP/GM, global franchise development, Disney Consumer Products, mary.beech@disney.com

Don Gross, VP of global promotions, Buena Vista Pictures Marketing, 818-560-7477, don.gross@disney.com

Licensees: Concept One, Crayola, Fisher-Price, Hallmark, Isaac Morris, Jay Franco, KCC, Kellogg's, KHQ, LeapFrog, LEGO, Mattel, Mead, Power Wheels

**HARRY POTTER
AND THE DEATHLY
HALLOWS PART 2**
July 15, 2011

(L/3-D) In the second part of the final film of the Harry Potter series, Harry, Ron and Hermione return to Hogwarts to find and destroy Voldemort's remaining horcruxes. But when the one who must not be named discovers their mission, the battle of a lifetime ensues.

Warner Bros.

Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, Warner Bros. Consumer Products, 818-954-3008, karen.mctier@warnerbros.com
International: Jordan Sollitto, EVP of new initiatives & international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.sollitto@warnerbros.com

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International: Jordan Sollitto, EVP of new initiatives & international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.sollitto@warnerbros.com

Licensees: LEGO, Hasbro, Gentle Giant, Hallmark

STORY
LINE
(A=animation,
L=live action)

STUDIO &
DISTRIBUTOR

LICENSING
CONTACT

PROMOTIONS
CONTACT

LICENSEES &
PROMOTIONAL
PARTNERS

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www.billiproductions.com

PUBLICITY / MEDIA PLEASE CONTACT:
SALLIE OLMSTED - T. (310) 854- 8124 E. SOLMSTED@ROGERSANDCOWAN.COM

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WINNIE THE POOH

July 15, 2011

THE FIRST AVENGER: CAPTAIN AMERICA

July 22, 2011

THE SMURFS

August 3, 2011

MR. POPPER'S PENGUINS

August 12, 2011

MARVIN THE MARTIAN

October 7, 2011

STORY
LINE
(A=animation,
L=live action)

(A) A new feature film brings back the original storytelling and hand-drawn art style of Winnie the Pooh and retells the tales of the Hundred-Acre Wood from the original books that have not been previously depicted in animation.

(L) Focusing on the early days of the Marvel Universe, this new superhero flick tells the tale of Steve Rogers, who volunteers to participate in an experimental military program that turns him into the Super Soldier known as Captain America. Chris Evans stars as the titular hero with Sebastian Stan portraying the Cap's sidekick, Bucky.

(L/CGI/3-D) In Sony Pictures Animation's live-action family comedy, the evil wizard Gargamel returns from the 1980s toon to chase the Smurfs out of their village, causing them to tumble through a portal that only opens once "in a blue moon" and into modern-day Manhattan. The Smurfs must conjure up a real blue moon in order to make it home before Gargamel tracks them down.

(L/CGI) Jim Carrey stars as Mr. Popper, a driven businessman who is clueless when it comes to the important things in life—until he inherits six penguins. While Popper's penguins turn his swank New York apartment into a snowy winter wonderland, and the rest of his life upside-down, they teach him valuable lessons about the nature of family.

(L/CGI) Based on the classic Looney Tunes character, Marvin with the short fuse comes to Earth to destroy Christmas. His plans are foiled when he gets trapped in a gift box.

STUDIO &
DISTRIBUTOR

Walt Disney

Marvel Studios/
Paramount Pictures

Sony Pictures Animation/
Sony Pictures

Twentieth Century Fox

Alcon Entertainment/
Warner Bros. Family
Entertainment

LICENSING
CONTACT

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International: Jordan Sollitto, EVP of new initiatives & international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.sollitto@warnerbros.com

LICENSEES &
PROMOTIONAL
PARTNERS

Licensees: adidas, Beechnut, Duplo, Fisher-Price, Hallmark, Kimberly Clark, LeapFrog, Disney Publishing Worldwide

Licensing and promo opps: Led by master toy licensee Hasbro, Marvel is looking to assemble a licensing program across all core categories, as well retail and co-branded programs for its "Avengers Assemble" initiative.

Licensing and promo opps: Sony is exploring opportunities in select categories.

Licensee and promo opps: Currently seeking partners across all categories.

Licensees: WBCP is working on a focused licensing program to augment the product offerings of the long-established Looney Tunes brand.

BOLTS & BLIP

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90min Feature Film



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**NUT
JOB**

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CONTACT

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ToonBox Entertainment redraver



PUSS IN BOOTS
November 4, 2011

HAPPY FEET 2
November 18, 2011

ARTHUR CHRISTMAS
November 23, 2011

HONG KONG PHOOEY
2011

ALVIN AND THE CHIPMUNKS: CHIPWRECKED
December 16, 2011

STORY LINE
(A=animation, L=live action)

(CGI) Well before Puss ever met Shrek, the suave feline hero went on many a swashbuckling ride. In his first solo outing, Puss teams with mastermind Humpty Dumpty to steal the famed Goose that lays the Golden Eggs.

(CGI/3-D) The sequel to the Academy Award-winning animated film follows up on the story about a penguin who could not sing but who knew how to dance. New characters will include Sven the flying penguin, voiced by Hank Azaria, with Brad Pitt and Matt Damon also lending their pipes to the pic. And it's all been produced in eye-popping 3-D.

(Stop motion/CGI) This Christmas-themed movie highlights the technological advances made at the North Pole, revealing how Santa and his army of trained elves create and distribute gifts across the world on just one night. Of the 600 million children, one is left without a gift and it's up to Arthur, Santa's misfit son, to get the last present halfway across the world before Christmas Day.

(L/CGI) A live-action feature based on Hanna-Barbera's 1970s animated series about a kung fu-fighting pup and his feline sidekick.

(L/CGI) In their third big-screen outing, Alvin, Simon, Theodore and The Chipettes are up to their usual antics while aboard a luxury cruise ship, until they become "chipwrecked" on a deserted island.

STUDIO & DISTRIBUTOR

DreamWorks Animation/Paramount Pictures

Warner Bros.

Sony Pictures Animation/Sony Pictures

Warner Bros.

Fox 2000, New Regency Productions, Bagdasarian Productions, Twentieth Century Fox

LICENSING CONTACT

Domestic: Brad Woods, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011
International: Sheila Clarke, head of international consumer products, DreamWorks Animation, 818-695-7542

Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, Warner Bros. Consumer Products, 818-954-3008, karen.mctier@warnerbros.com
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Domestic and International: Pam Kunick-Cohen, SVP global brand management, Fox Consumer Products, 310-369-3750, pam.kunick-cohen@fox.com

PROMOTIONS CONTACT

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Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, Warner Bros. Consumer Products, 818-954-3008, karen.mctier@warnerbros.com
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Rita Drucker, SVP of film promotion, Twentieth Century Fox, 310-369-3125, rita.drucker@fox.com

LICENSEES & PROMOTIONAL PARTNERS

Licensees: Ape Entertainment, Dalmation Press, Hallmark, Penguin Books, THQ
Licensing and promo opps: Additional theatrical and DVD promotional opportunities are still available and DreamWorks is seeking partners in select categories.

Licensees: Amscan, Hallmark Party

Licensing and promo opps: Sony is exploring opportunities in select categories.

Licensing and promo opps: WBCP is working on a focused licensing program.

Licensees: Isaac Morris, Mad Engine, SGI Apparel
Licensing and promo opps: Additional categories are currently being finalized.

 Toy Industry Association, Inc.

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The PlayCon 2011 Planning Committee wants to see you there, so contact any of us if you have questions!

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THE ADVENTURES OF TINTIN: SECRET OF THE UNICORN
December 23, 2011

DR. SEUSS' THE LORAX
March 2, 2012

BATTLESHIP
May 18, 2012

STRETCH ARMSTRONG
2012

THE AVENGERS
May 4, 2012

STORY LINE
(A=animation, L=live action)

(CGI) Directed by Steven Spielberg, this long-awaited film chronicles the adventures of the classic character created by Georges Remi and his dog, a terrier named Snowy, as they travel the world.

(CGI) From producer Chris Meledandri's Illumination Entertainment comes a CGI adaptation of the classic 1971 Seuss fable about an extinct forest creature, the consequences of greed and the enduring power of hope.

(L/3-D) Peter Berg is producing and directing the action-adventure film based on Hasbro's classic naval combat game that unfolds across the seas, in the skies and over land.

(L/3-D) The Twilight saga's Taylor Lautner is taking on the role of the title character in the 3-D superhero adventure based on the iconic action figure made popular in the 1970s and relaunched in the 1990s. Producer Brian Grazer is teaming with Hasbro to bring the project to life, while Nick Stoller (*Forgetting Sarah Marshall*) is rewriting the original screenplay by Steve Oedekerk.

(L) The Avengers brings together for the first time the superhero team of Marvel Comics characters, including Iron Man, Captain America, Thor and The Hulk, who are forced to band together to battle the biggest foe they've ever faced.

STUDIO & DISTRIBUTOR

Paramount Pictures

Universal Pictures

Universal Pictures

Universal Pictures

Marvel Studios/Paramount Pictures

LICENSING CONTACT

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Domestic: Paul Gitter, president of consumer products, North America, Marvel Entertainment, 212-576-4026
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Michelle Hagen, VP & GM, theatrical promotions, Universal Partnerships & Licensing, 818-777-8175

Douglas Finberg, EVP, international marketing, Marvel Studios, 310-550-3100

LICENSEES & PROMOTIONAL PARTNERS

Licensing and promo opps: Paramount is seeking licensees/promo partners in automotive, beverage, beauty, electronics, financial, insurance, QSR, shipping, sports, tech, travel, wireless and pets.

Licensing and promo opps: Dr. Seuss Enterprises is working on building a program filled with eco-friendly plush, apparel, posters and school supplies, while Universal is on the hunt for like-minded promotional partners.

Licensing and promo opps: Hasbro has the toys under control, but is looking to build out lifestyle categories like apparel and accessories for the all-new Battleship program, much like it did with 2007's *Transformers*. Universal, meanwhile, is currently seeking promotional partners.

Licensing and promo opps: Hasbro is looking after licensing, while Universal is taking care of promos. Both are on the hunt for partners to build out a classic boys action program.

Licensing and promo opps: Marvel is looking to assemble a roster of top-tier licensees across all core categories to build licensing and merchandising programs, as well as retail and co-branded programs for its "Avengers Assemble" initiative.



the art and business of kids interactive

MAY 17 + 18, 2011

Toronto, Canada

INplay is coming, May 17 & 18, 2011!
Building upon the success of last year, this year's event promises to be bigger and better!

Here's what attendees said about last year's event:

The inaugural INplay demonstrated wonderfully that the digital industry there is energized with the same creativity, innovation, attention to quality and care for kids. INplay is one of those rare meetings where you're constantly torn between the outstanding sessions and the great networking opportunities.

- David Kleeman, President, American Center for Children and Media

The intimate venue, well organized and diverse program, and great line-up of speakers and attendees made it very productive for me and a lot of fun. INplay 2011 should be even better!

- Adrian Crook, Game Consultant

I thought INplay was great and didn't feel like the first year at all! It will be outstanding next year! INplay really did bring interactive people together with TV people and touched upon issues that affect both groups.

- Mary Bredin, VP Development and Acquisitions, guru studio



KidScreen Readers get 10% off by registering with this code: KIDSPRAY11

www.inplay2011.com





MADAGASCAR 3

May 25, 2012

(CGI/3-D) The third installment of the Madagascar franchise and the first to be released in 3-D, this film sees Alex the Lion, Marty the Zebra, Gloria the Hippo and Melman the Giraffe still fighting to get home to the Big Apple. This time, the road takes them through Europe.

DreamWorks Animation/
Paramount

Domestic: Brad Woods, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011
International: Sheila Clarke, head of international consumer products, DreamWorks Animation, 818-695-7542

Linda Kehn, head of promotions, DreamWorks Animation, 818-695-7569; David Bynder, head of home video promotions, DreamWorks Animation, 818-695-7031

Licensing and promo opps: DreamWorks is still compiling a comprehensive licensing program.

SPIDER-MAN 4

July 3, 2012

(L/3-D) Director Marc Webb takes on the latest piece of the popular franchise. Newcomer Andrew Garfield stars as Peter Parker/Spider-Man and Emma Stone portrays Gwen Stacy.

Marvel Studios, Sony
Pictures/Sony Pictures

Domestic: On behalf of Spider-Man Merchandising Paul Gitter, president of consumer products, North America, Marvel Entertainment, 212-576-4026
International: Sandrine de Raspede, EVP, Marvel Entertainment International, 44-207-858-2004

Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Marketing, 310-244-3999, mary_robino@spe.sony.com

Licensing and promo opps: Spider-Man Merchandising is looking to assemble a roster of licensees across all core categories.

ICE AGE: CONTINENTAL DRIFT

July 13, 2012

(CGI) *Ice Age's* Manny, Diego and Sid embark on their fourth adventure after a cataclysm sets an entire continent adrift. Separated from the rest of the herd, they use an iceberg as a makeshift ship, which launches them on a seafaring quest.

Blue Sky/
Twentieth Century Fox

Domestic and International: Pam Kunick-Cohen, SVP of global brand management, Fox Consumer Products, 310-369-3750, pam.kunick-cohen@fox.com

Rita Drucker, SVP of film promotion, Twentieth Century Fox, 310-369-3125, rita.drucker@fox.com

Licensing and promo opps: The first three films in the *Ice Age* franchise have generated more than US\$1.9 billion internationally, so expect Fox to go wide with the licensing program targeting kids ages three to five that's currently under construction.

Also Slated

THE MUPPETS MOVIE

November 23, 2011

(L) This updated take on the Muppets franchise introduces iconic characters like Kermit the Frog and Miss Piggy to today's hot stars, including Jason Segel and Amy Adams. In this outing, the Muppet gang stages a show in order to save their old theater. **Walt Disney Pictures**

THE CROODS

March 30, 2012

(3-D) Actresses Emma Stone and Catherine Keener are voicing the caveman-era animated comedy along with Nicolas Cage and Ryan Reynolds. The film is written and directed by *How to Train Your Dragon's* Chris Sanders. **DreamWorks Animation**

ME AND MY SHADOW

March 2013

(A) The mixed CGI-2D animated film follows the daily life of the most boring human ever, Stanley Grubb, and his frustrated shadow who yearns for excitement. **DreamWorks Animation**

HOW TO TRAIN YOUR DRAGON 2

2013

(CGI/3-D) This sequel to the worldwide 2010 smash about geeky Viking teen Hiccup and his fiercely protective dragon pal Toothless that grossed US\$490 million worldwide will be preceded by a CGI series that's set to debut on Cartoon Network US in 2012. Details surrounding the plot of the second feature film are being kept under wraps. However, the studio has announced the first movie's all-star voice talent roster of Jay Baruchel, Craig Ferguson, America Ferrera, Jonah Hill, Christopher Mintz-Plasse, TJ Miller and Kristen Wiig will return. **DreamWorks Animation**

MONKEYS OF BOLLYWOOD

TBD

(CGI) Development on this animated ode to Bollywood musicals has been fast-tracked by the bigwigs at DreamWorks. Set in modern-day Mumbai, the story revolves around two common monkeys who become unlikely heroes in a last-ditch effort to stop an ancient demon bent on world domination. Academy Award-winning Indian composer A.R. Rahman (*Slumdog Millionaire*), lyricist Stephen Schwartz (*Wicked*, *Enchanted*) and writers Guirinder Chadha and Paul Berges (both *Bend It Like Beckham*) are spearheading the creative. **DreamWorks Animation**

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The world's entertainment content market

None. It isn't the consumer's job to know what they want. **I'd have to get a different calculator and spend a lot of time to come up with that number.** As adults we think, "You got what was coming to you," but the opposite is true with kids. **There's no reason it has to die right now, but there's no reason it has to live, either. It's the three Cs—command, control and conquer.** Boys want to own it; they don't want to play with it.

- Apple chief **Steve Jobs**, when asked how much market research the company conducted while developing the iPad
- **Robert Croak**, founder of Silly Bandz maker BCP, on how many units of the trendy item have been sold over the last two years
- Disney SVP of programming **Nancy Kanter** on why children are satisfied when Jake and the Never Land Pirates forgive baddie Captain Hook
- Toy industry analyst **Sean McGowan** on the natural arc of a brand, in this case Hasbro's six-year-old Littlest Pet Shop revival
- Blip Toys president **Bill Nichols** on designing toys for boys versus girls

Crazy Crimes

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We could meet in the park
wearing shades and red
carnations and swap
documents in identical
briefcases!

Or you could just email us.
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Come on, join the fun.
They say crime doesn't pay –
it will for us - together!

artofcrime ©

"Our products must bring value to our consumers"



Who swapped the floor wax with glue that made everybody stick around all night? Why did someone set the angry chicken to guard the delivery truck so the driver couldn't do his job? And why did someone put itching powder in the Dirty Dora's wrestling outfit? Crazy Crimes most wanted list of unusual suspects have been at it again. Every day tweens are signing up and now more than 5% of the Danish tweens are Crimevillains in our online MMO. This is gonna be big, but we can't do it alone. We need a partner in crime!

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